

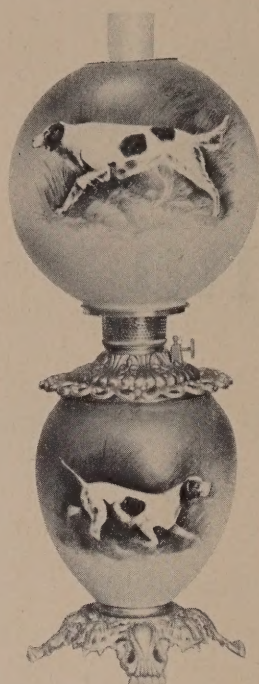
Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

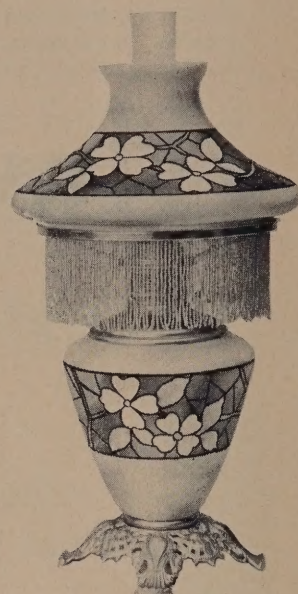
Haviland & Co.
Limoges



Seneca



Fairfax



Albion

FAULTLESS FOSTORIA LAMPS

IF you are interested in an unusually fine assortment of Decorated Lamps see our 1911 line. There are some new effects in it that will appeal to you as **SOMETHING RADICALLY DIFFERENT**, and materially strengthen your sales on this class of goods. The line will shortly be in the hands of all representatives. Meanwhile we will cheerfully give careful attention to requests for samples and quotations.

FOSTORIA GLASS COMPANY
MOUNDSVILLE, W. VA.

Cut Glass of EXCLUSIVENESS

Michigan Cut Glass Co.
Lansing, Mich.



We have to offer you,
Mr. Dealer, a line of
strictly Hand-Cut Glass
that will add Distinc-
tion to your Depart-
ment and Dollars to
your sales.

Our Catalog "R" on Request

Permanent Displays at

NEW YORK

No. 50 Murray St.
Mr. Vollrath *After May 1st*

CLEVELAND

No. 201 Columbia Bldg.
Mr. Dunn

PHILADELPHIA

No. 822 Heed Bldg.
Bart'maier & Gundlach

MONTREAL

No. 253 St. James St.
Hemsley Mfg. Co.



Real Quality that YOU
can sell at *Right Prices*

The best selling lines manufactured in America:—Lead Blown
Stemware and Tumblers. Blown Table Ware, Plain, Cut,
Needle Etched, Gold Banded, or White Enameled Decorated.

*Send for Illustrated Catalogue and
Special Information*

We make a Special Study of the Art and Execution of Mono-
grams and Crest Etching in Original Designs for Hotels and Clubs

OUR MOTTO—Prompt Shipments and Quality.

LINES ON DISPLAY AT THE FOLLOWING OFFICES:

NEW YORK—A. P. Doctor, 66 West Broadway
PHILA.—Thomas Downs, Jr., 610 Denckla Bldg.
BOSTON—L. A. Fletcher, 157 Federal St.
CINCINNATI—Thomas M. Lewis, 437 Main St.
DENVER—Bersback, Moloney & Co., 1517 Lawrence St.
BALTIMORE—Green & Thomas, 33 S. Charles St.
SAN FRANCISCO—Himmelstern Bros., 718 Mission St.
CHICAGO AND MIDDLE WEST—Thomas Butcher.

Central Glass Works
Wheeling, West Virginia.

Two High-Grade Standard Lines
AT MODERATE PRICES

The Celebrated Ahrenfeldt China

Manufactured at Limoges, France

The Art China Made by

C. G. Schierholz & Sohn

Plaue, Thuringia

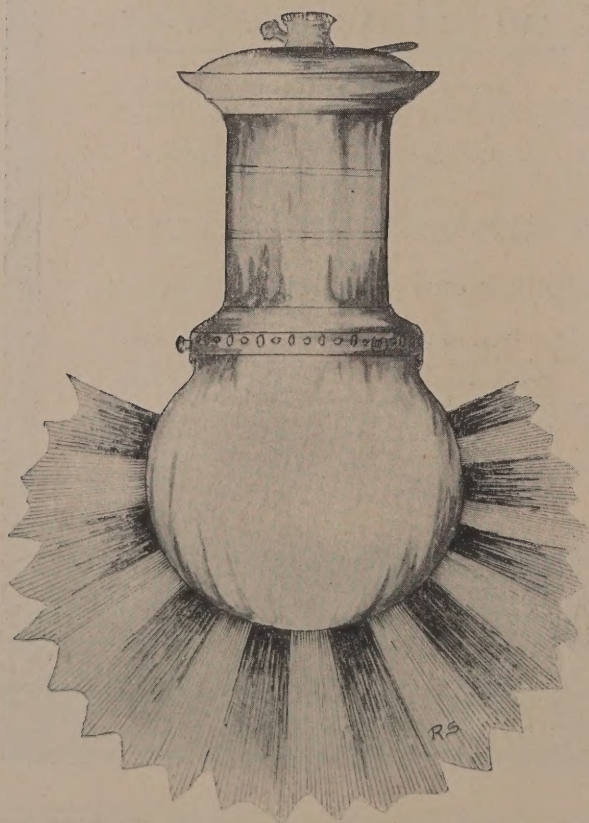
HERMAN C. KUPPER

IMPORTER

50, 52 and 54 Murray Street

New York

Brilliant Miniature Gas Arc Light



The light produced is equal by actual test to two 100-watt Tungsten lights, and is a pure white light. Two of these lights produce more illumination than four mantles in the regular large arc light.

Perfect combustion is obtained, producing a light greater than any burner in the world.

It is especially recommended for use under large domes, where a great light is needed; thus bringing out the beautiful effects of art glass, and at the same time diffusing the light throughout the room.

They are packed complete in a box ready to be adjusted to any fixture.

Non-tarnishable, being finished in white enamel.

Simple of adjustment and regulation. Will burn artificial or natural gas.

American Art Glass Co.

SOLE DISTRIBUTORS

407 Broome Street, New York

MANUFACTURERS OF ART DOMES AND SHADES

"Line Art Glass" Domes and Shades

IF YOU haven't SEEN "Line Art Glass" you can have no adequate idea of its beauty. To say that we have *idealized* leaded art glass effects is but a tame description of the wondrous things we accomplish in "Line Art" from day to day.



WE HAVE produced a collection of Domes and Shades that when viewed for the first time, pry open the eyes of the most blasé buyer of lighting fixtures. He is amazed not only at the remarkable designs permitted by our NEW METHOD and the variety of them—but pleasantly surprised to discover that he can save some twenty-five per cent. by purchasing "Line Art Glass."

Price of this dome, { \$14.50 complete for electricity
\$15.50 for gas with crown

Come in and see them aglow at the showrooms of

COX & LAFFERTY
25 PARK PLACE, NEW YORK

New Method Art Glass Co.
Pittsburgh, Pa.



A collection of art lamps and pottery recently exhibited in New York City. For description see pages 16 and 17

POTTERY & GLASS

VOLUME VI, No. 4.

NEW YORK, APRIL, 1911

TERMS: \$2.00 per year in advance.
25 cents per copy.

Pointers On Pottery

Part III. The Origin of the Term Faïence—Faïence as Distinguished From Porcelain and China—America's Part in the Development of the Product

By Charles F. Binns.

AS the sixteenth century was drawing to a close there came to the little town of Nevers in France a potter named Scipion Gambin. He had learned his art in Italy at the town of Faenza and had been tempted by the offer of lucrative employment to leave his home and native land and to take a position under the Duc de Nivernais. At that time it was the fashion for princes and other rulers to promote the industrial arts, and many of them established potteries. The Duc de Nivernais wished to found a factory or studio in Nevers, and sent to Italy for an expert. Gambin's work appears to have been only partially successful, but he did one thing—he gave the word *faïence* to the ceramic world. Coming from Faenza his work was spoken of by the French people as *la poterie de Faenza*, and from this they used the word *faïence* to denote the kind of pottery made at Nevers.

The word, since then, has changed its meaning, as words will, and it is now understood to refer to glazed pottery, wherever made, but more especially to ornamental wares. The wares which are coated with an opaque white enamel are not generally included under this term, but are classed with an older group under the name *majolica*, which will form the subject of the next article.

The pottery which is included in the term *faïence* is distinct from porcelain and china. It is usually not white, is decorated either under or over the glaze or the coloring is in the glaze itself. The manufacture of glazed pottery goes back much further than the days of Gambin. He only gave the name, the ware itself existed long before. In fact ever since the days of the Romans glazed pottery, of a sort, has been made. The art was kept alive in the East, but in Europe the field was so occupied with the attempts to produce porcelain that the humbler ware was allowed to sink into obscurity. England alone persevered in sustaining it, and collectors are now eagerly seeking the early English

faïence, the cauliflower ware, the combed and marbled teapots, the slip decorated posset pots and tygs and the grotesque jugs formed of masks and figures. But even this stronghold was finally captured by the English china and but little was done in decorative *faïence* until America led the way.

To the Rookwood Pottery of Cincinnati must be given the credit not only of reviving the interest in glazed pottery as a medium of artistic expression, but of originating a type which has been imitated the world over. There was an evident need for this new departure. The time was ripe for a change. In the eighteenth century the ideal of ceramic decoration was painting over the glaze. The perfection of this was reached in the soft porcelain of Sèvres upon the tender glaze of which artists of renown were proud to display their skill. The idea was perpetuated in England until the nineteenth century had run half its course. Nothing was known but painting and gilding over the glaze on china and some printing under the glaze on earthenware. In every case the ware itself was white or nearly white.

Just who should receive credit for the inspiration which resulted in the new product cannot be exactly told. A group of women headed by Mrs. Bellamy Storer and Miss Louise McLaughlin made pottery about the year 1880 and sowed the seed which germinated as the Rookwood Pottery, but the work of these pioneers was very far from the quality and brilliance of the later product. There has been, in fact, as in most enterprises of similar character, an evolution, natural and persistent, in which no individual or group of persons can lay claim to an influence of supreme importance.

Upon the ceramic world, however, the effect of Rookwood has been almost without parallel in history. The path was blazed amid distress and loss, almost to discouragement and failure, and it is now

being followed confidently and successfully by a host of artificers.

The American artist potter, working in a modest studio, produces low-fire faïence either bright or matt glazed; the large factories of Zanesville and other pottery centers would never have come into being but for the possibilities opened up in this new style of work, and then there are lines being produced in the factories of England, France, Germany, Belgium, Denmark and even Japan, all of which owe their inception to the same source. This fact is very evident to one who has studied the international expositions from 1878 onward, particularly that at St. Louis.

In what, then, does the novelty consist? Why is faïence, this style of faïence in particular, different from china? Why does it constitute a distinct type?

In the first place there is color. Porcelain is always white and earthenware, because it follows porcelain as close as it can, is white also. Faïence knows no precedent and is its own ideal, hence it can be either colored or white as it may please and even if white

it need not be the cold, snowy white demanded of tablewares. This granted, the way is open to a wide variety of decorative treatment. The body of the ware is not now a mere background upon which some skillful painter may depict landscape or miniature as he would upon canvas or ivory; it is a piece of pottery to be decorated in entirety, and to be as a unit complete and beautiful in itself.

Secondly there is the possibility of treatment upon the clay itself and as part of the ceramic nature. Overglaze decoration does not satisfy everyone, and here is an alternative, rich and full in quality, partaking of the clay and of the fire, revealing the depth of a brilliant glaze or the soft texture of a matt.

Yet again there is the possibility of color in the glaze itself. This is an advantage by no means to be despised, but it belongs almost exclusively to faïence. Nearly all the modern decorative wares are of this type, but it is not always recognized how modern the work really is, nor is it generally realized that to America is due the honor of the origination.

Glass and Its Properties

Important Part Played by the Material in the Advancement of Civilization; Some of Its Many Uses

THE general term Glass is employed by chemists and metallurgists to denote all mineral substances which, on the application of heat, pass through a state of fusion into a hard and brittle mass, and which, though not always transparent, exhibit a lustrous and non-granular fracture when broken. The glass of commerce, however, to which these remarks are restricted, or the transparent and artificial substance which is usually distinguished by the general name, is produced by the ingenious fusion of silicious earth with certain earthy salts, or with metallic oxides.

When we contemplate by turns each of the great materials most conducive to man's advancement in civilization, we are at times lost in the attempt to give priority to any one, since so many have held high rank in the scale of usefulness. Iron has been, perhaps, the most important in reference to industrial progress, and paper has been the means of recording the developments of mankind and of promoting that spread of intelligence which has made our present state of civilization possible in a very high degree, without which progress would move along with sluggishness.

Glass has, without doubt, entered more into the necessities of science and the social comforts and convenience of every-day life than almost any other of man's productions. Its great qualities and properties are its transparency, its hardness, its plasticity, under which it can be made to assume any form at the will of its manipulator when hot, and its small degree of conductivity of high or low temperatures. Employed to glaze our windows, it transmits light into our homes and places of business, and at the same time protects us from the severity of the elements and permits us to view exterior objects. Put into the form of vessels,

it preserves all liquids and solids without alteration, and we can inspect the contents. This quality, added to its indestructibility by any of the acids except hydrofluoric, makes it one of inestimable value in all the arts and sciences, and as well in daily conveniences and comforts of life—even contributing to our pleasures by its adaptability to shaping into beautiful forms.

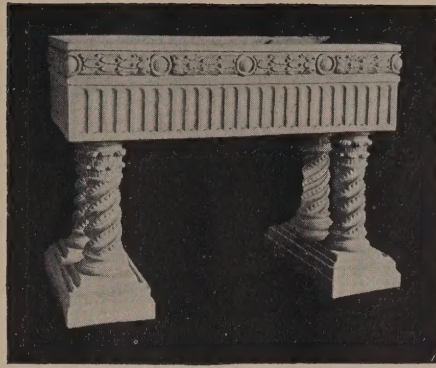
Glass has greatly facilitated the investigation of the chemist. Without its aid the astronomers would be unable to read the stories of the stars or the biologist to describe for us the infinitesimal life of the microbic world or the microscopist to weigh and measure the volume of the atoms and electrons that reveal to us the constituents of matter. Newton with his prism decomposed light. Combined in microscope, the biologist discovers the sources of disease and death, and in another form it lends sight to the aged and multiplies the visual powers of those whose vision is impaired from any one of the manifold causes we all know are likely to overtake us.

To the delver in fluids it is indispensable, as it is to commerce. The most important experiments in calorics and in electricity are due to its agency. If all the sciences are more or less dependent upon glass, the ordinary usages are no less promoted by it. It gives a mirror whereby milady can perceive if her toilet is properly arranged; it permits adorning our homes with ornaments that are almost indestructible from the ravages of time; it serves our tables with liquids, preserves many of our foods indefinitely, and in no small degree assures us of fireproof qualities for our artistic creations, and as well from their obscurity from dust. It has great and varied qualities that lend aid

(Continued on page 31.)



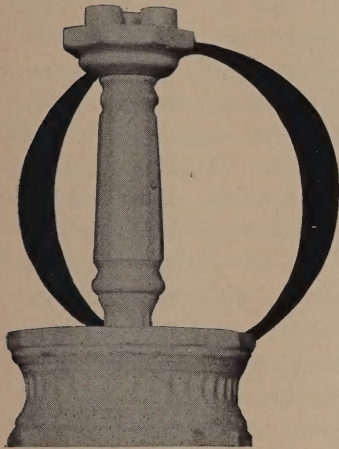
Jardinière with grape and vine decoration. This may be used either with or without pedestal



Jardinière with conventional treatment, appropriate for holding ferns or green plants

Terra Cotta In The China Department

Its Use In Connection With Obtaining An Artistic and Attractive Showroom



Combination fern dish and candelabra

UT of a more or less successful attempt to derive a satisfactory and comprehensive definition of commercial success there has been evolved the dogmatic statement that all success is fifty per cent. impression. This may or may not be true, but there is no getting away from the fact that impression counts. The retailer who is able to put up a better looking

than his desires formulated before entering the store.

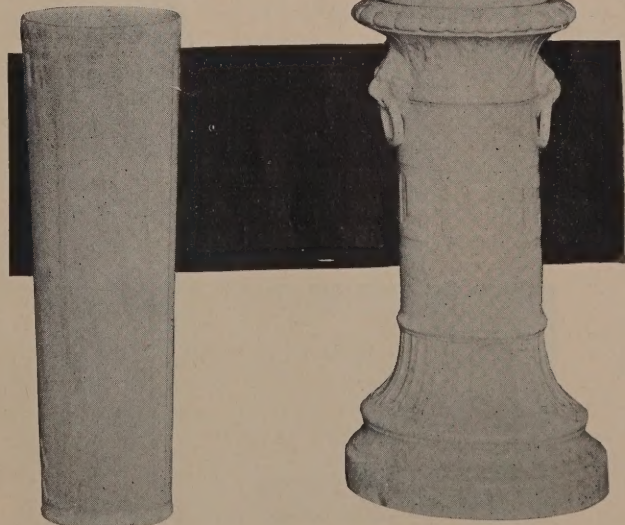
China as china, and glassware as glassware, are but so much marketable merchandise. But china and glassware arranged in connection with suitable related properties becomes an entirely different thing. They have jumped from the sphere of the purely commercial into that of the aesthetic. They gain from a favorable comparison with the related accessories grouped around them, in short they appear in their natural accustomed way as they would appear in a private home.

In connection with obtaining an artistic, attractive, and charming show room there has been quite a fad recently of using small pieces of terra-cotta, marble, or pottery to gain the appearance of reality and to effect the charm of arrangement. Terra-cotta is much used in the interior decoration of our best furnished houses as are marble pieces, and the use of these particular materials is most fortunate and pleasing in giving to the china and glass department the appearance desired. Ter-

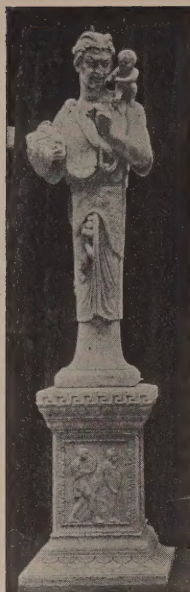
salesroom than his neighboring competitor is in a fair way of getting a larger percentage of the business of his town than his more retiring rival. Impression, of the right kind, in the salesroom, influences the public, and with the public rests the future of any store.

The present fad, or more rightly it could be called habit, of the highly successful merchants throughout the country has been to create in their china and glass departments an impression of studied completeness in the manner of making and arranging their displays. The merchant of a year ago was perfectly satisfied to let his goods speak for themselves; he arranged a line of cut glass pieces on his store shelves, attached to them a price ticket, folded his hands over his chest and waited for the trade of the town to come to him. His salesroom lacked warmth of appearance or subtleness of artistic arrangement, there was no appeal in the disposition of his goods, no incentive to make a customer want to buy more than he actually needed. There was no feeling of elusive charm in the department, no impression to work on the sentiment of the possible buyer.

But in the salesrooms of the modern merchant conditions are diametrically changed; everything works towards a well thought out and well defined end, an end that recognizes the feelings of a customer rather



Umbrella stand, jardinière and pedestal



Pedestal

holder on top of a delicately veined marble standard its position at the side of a special display of glass or china would impart an irresistible charm to the entire department. In arranging china and glass displays, the placing of a pedestal, a piece of statuary or an art vase, does much toward increasing the effectiveness of the goods shown. The object which tends to break the monotony or sameness of the display, may be placed so that it divides the showroom into sections and separates the various classes of goods shown, thus answering a double purpose. A similar use may be made of jardinieres, flower boxes, urns and pots and, if a growing plant be placed within the article, the decorative scheme is further strengthened.

The table of terra-cotta or stone may be used to advantage for the purpose of displaying art pottery, in that the table bears a relationship to the ware it holds, which is lacking in wood or in covered shelves; and lends an atmosphere peculiarly in touch with the smaller stoneware upon it. With the introduction of a table, the presence of a bench or seat of the same material will be found an advantage. Of the

ra-cotta and marble pieces are made, now-a-days, in so many various forms and designs that any one who has any liking in the matter at all is easily able to select not only such pieces as will fit in well with the size and character of his department, but also get pieces that will appeal particularly to his personal tastes. Small jardinieres, fern dishes, classic urns, low benches, are all especially suitable for use in china departments. Take the uses to which an attractively designed terra-cotta fern dish may be put: used in the centre of some particularly fine grouping of cut glass it would lend a feeling of completeness to the ensemble and enhance greatly the visual values of the collection of cut glass; used as a flower

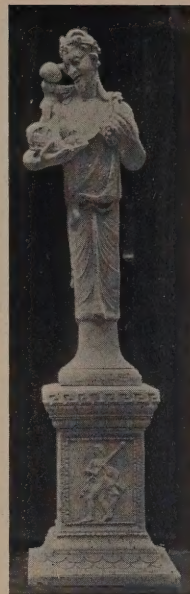
many beautiful objects made from these three materials, only the briefest mention may be made. In art pottery of the heavier kind there are vases, pedestals, jardinieres, bower boxes, umbrella jars and artistic animal figures. Marble and terra-cotta, because of the great possibilities of treatment, permits of a wider scope of subjects and a more heroic consideration. Pompeian tables, Venetian columns, Byzantine pillars, benches, fountains, chairs, busts, statues and mantels are among the pieces, chiselled from stone or moulded from plastic clay.

The motifs of decoration used in the manufacture of these objects are also too numerous for more than the briefest outline. In statuary, the figures are of gods and goddesses, nymphs, satyrs, cherubins, cupids, ancient heroes and warriors and modern masters and great men. In the manufacture of vases, pedestals, columns, benches, tables and similar articles, use is made of conventional orders of architecture, such as the Doric, the Corinthian and the

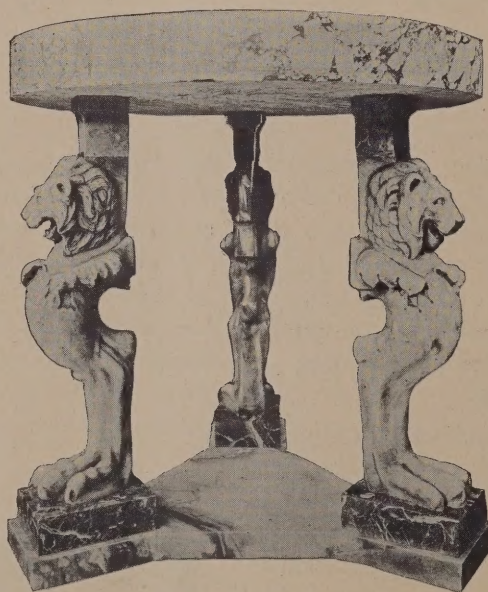
Byzantine, of floral motifs, garlands, festoons and fruit; of weird and grotesque animals, and of human figures, children and fairies. Among materials used in manufacturing the above articles are marble, stone, Pompeian stone, terra-cotta, ligneto, green matt stoneware.

In the days of Shakespeare a man might hang up a sign on an empty stage and say this is "the forest of Arden" without causing the least objection or surprise. But to-day the stage manager, to satisfy the public and create the proper impression in the minds of his audience must fill his stage with every last leaf and twig from Arden before we will understand that his scene is that of

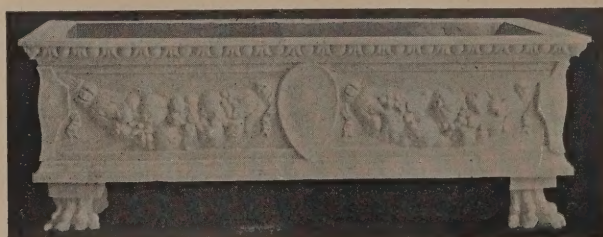
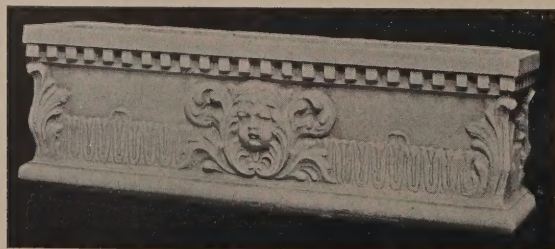
a forest. The same advance, or rather change of conditions, is evident in the commercial world. The customer wants to see everything he is buying just as it



Pedestal



Pompeian table



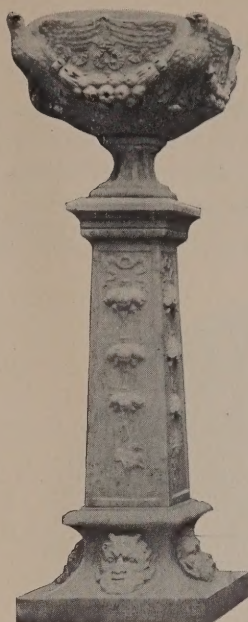
Terra-cotta flower boxes

ought to be placed up and ready for use in his private home. This is not a pretty theory evolved from two or three odd cases that have happened in the past, it is a state of affairs that exists in every town in the country and in every store in every town.

Such being the action of the public in demanding or rather preferring this condition, the natural reaction on the part of the retailer is to supply the settings that best suit the public taste, or to create new and better settings that will supersede the old. If the china and glass departments in the successful stores of our large cities employ every means of creating a homelike atmosphere in their salesrooms and find that it pays, there is no reason in the world why the smaller stores should not follow suit and reap whatever advantage may accrue from such practices. It can be said without fear of contradiction that every retail china and glass store or department makes use of such pieces of marble or terra-cotta as have been mentioned above. Not only do they employ these few pieces, they go further, they make use of distinctive statuettes, marble seats, large size urns filled with real and imitation plants and ferns, marble and terra-cotta pedestals, small terra-cotta candelabra and numerous other characteristic pieces that can be used to advantage.

It is but a short step from using terra-cotta and marble pieces for accessory decorations in the china and glass department to installing them as a profitable side line. The merchants of those stores who do not carry these particular pieces elsewhere in their establishment should find it decidedly advantageous to do business with certain selected articles of marble and terra-cotta. While displaying them in the china and glass section of the store, let them advertise themselves. Many a good sale can be effected without any exertion on the part of the merchant simply by calling to the attention of a customer the pleasing and acceptable use of these decorations in the private home.

In the modern country dwelling or town residence marble and terra-cotta decorations are most fitting and appropriate. In the hall, in the library, in the living room, everywhere in the house, they lend a feeling of finish and the charm of dignity that is sought by all but only secured by the fortunate few.



Terra-cotta pedestal and urn



Marble flower stand with conventionalized animal standard

Then, too, all varieties of marble and terra-cotta, forming what might be called the heavier varieties of pottery, are so closely in association with the china and glass department that to assemble them with the latter goods is not to stretch a point of relationship but to take advantage of a fact that some of the other merchants in the field have been slow to grasp.

There is a profitable business in this class of goods waiting for the right man to develop it. It offers a potential opportunity to those who interpret its meaning clearly and grasp its possibilities aright. There is nothing to lose and everything to gain.

EDITOR'S NOTE.—POTTERY AND GLASS has a large list of those firms making the class of marble and terra-cotta decorations described in the above article and if any merchant desires further information on the subject we will be only too glad to advise him and suggest the firms who make any or all of the particular pieces he may want.

The man who expects to be successful at selling goods behind the counter must make up his mind to put up with much that is unpleasant. So must the man who expects to succeed at anything else.



Marble bench in conventional design

A Remarkable Catalogue

THE catalogue of the Kelekian Collection of Persian and Analogous Potteries, recently issued by Dikran Khan Kelekian, of New York and Paris, is remarkable in many respects. The work, besides being a valuable addition to the literature regarding pottery of the Near East, is a masterpiece of the bookmaker's



Large Spanish lustre plate.—Kelekian collection

art. The volume measures twelve by eighteen inches and is bound in heavy cream-colored cloth. There are one hundred and twelve full-page illustrations on heavy paper and as many pages of lighter material for the descriptive matter. The material was compiled by Mrs. Frances B. S. Waxman and the book executed by Herbert Clarke of Paris. One hundred volumes were printed and a number of these have been placed in the libraries of the principal museums of the world.

The collection described, undoubtedly the largest and best of its kind in existence, is composed of pieces illustrating every shape, motif and decoration of Persian pottery. The illustrations and the accompanying texts are arranged chronologically. Thus the first piece is a Babylonian trophy cup with two handles, dating from about 1,000 B. C. It is described as being of a deep turquoise blue glaze with silver and gold iridescence. There is a relief decoration of a horseman, probably a king or satrap, on the body of the vase and a winged head at the base. It is an extremely rare and handsome specimen of fine proportions.

A Greek cup with handles, found at Tyre, dates from about 300 B. C. It is in pale turquoise green ground glaze on the outside and canary yellow on the inside, an exquisitely drawn ivy wreath with berries and leaves encircles the cup. The decoration is in relief and wonderfully realistic in its effect. The handles are more primitive and spring from the familiar Greek ram's head.

Another interesting description is of a large, Persian vase, found at Sultanabad and dating from the Twelfth Century. It is in deep blue glaze of rich lapis-lazuli

tones with decoration in relief. This specimen, which is intact, is the largest and finest example of Persian relief decoration in existence. Around the body is a wide frieze in high relief, probably depicting a hunt, since the animals are wild boars and gazelles. The back ground is the foliage scroll which served the Persian as a conventionalization of a forest. The acanthus motive covers the base and neck of the vase and an inscriptive border is written in the characters that were used during the transition period between the use of Cuffic and Arabic in Persia.

Prehistoric Pottery

SOME of the most wonderful pottery ever made was made without a wheel, as may be seen by specimens taken from the mounds in American valleys. These pieces were wrought by the fingers of the native women and put together by "the coil system," *i. e.*, a long coil of plastic clay was wound around a circular stone, or a calabash, and built up, coil by coil, to the shape required, the coils being simply wider for the middle of the urn and narrower for the neck. As the work proceeded, the marks of the stands were obliterated by "patting" the sides together with a mallet, and the article finished by rubbing with a stone. Vessels of this sort were then, in most cases, placed rims downward, on a prepared spot (from one or two large ones to a dozen smaller ones fitted in between one another) and covered over with bushes and bark; the whole was set on fire, and in a few hours serviceable pottery came to light. It was by such simple methods that the larger part of aboriginal sepulchral pottery urns were executed, some pots being manufactured in strips or sections, and afterwards united, to form a complete whole.

The best pottery clay came from the beds of lakes and the surface of marshes and estuaries, where a good proportion of silica, in the form of sand, made "tempering" comparatively easy. Hence it was probable that the native tribes of the English islands, like the Indians of North and Central America, paid periodic visits to the marshes and estuaries of the coast for the purpose of moulding and "firing" much of the rough domestic and sepulchral vessels found from time to time; the fragments of which exhibit, when broken, a mixture of sand, sea shell, crushed potsherds, small cavities left by rushes and marsh grass. This opens the question whether some of the mounds, or heaps, found round the English coast, and usually called "Redhills," may not be the refuse of such marsh kilns.



Turquoise blue Sultanabad bowl.—Kelekian collection

The Technique of Advertising

A Series of Articles on the Technique of Retail Advertising That Deal Specifically With the Writing of Copy, the Choosing of Type, the Apportionment of Space and Every Other Phase of the Subject That Should be Known by the Man Who Writes Advertisements

Written Especially for Pottery and Glass

EDITOR'S NOTE.—This is the second of a series of articles dealing with the practical side of advertising—the writing of copy, the proper arrangement of an advertisement, the style or styles of type to use, how to back an advertising campaign with a campaign of selling, and all other phases of the subject which a modern advertiser ought to know. The first article of the series began in the March issue of POTTERY AND GLASS and dealt with advertising in general.

I.

INTRODUCTION (*Continued*)

Advertising, briefly, then, is telling an audience what you are doing, creating an impression, fostering a personality, and finally, it is the art of making two people buy where only one bought before. Of course, to be successful as an advertiser it is not alone sufficient to know what advertising is and how it works; there are several basic and fundamental principles which must be mastered also. Just as there is a certain technique required for the absolute mastery of music, painting and writing, so there is a certain technique demanded in advertising. It may not be quite as apparent, but it is there just the same, and as in other arts so in advertising, he is most successful who knows not only what to do but how to do it.

The technique of advertising naturally and logically falls into three broad divisions which in newspaper advertising (the class we are mostly concerned with in these series of articles) are: First, *copy writing*, the art of composing the text of the advertisement, the proper use of words, phrases, arguments, catch lines, illustrations, psychology of appeals, etc.; second, the *layout* or *arrangement* which has to do with the proper placing of type matter and illustrations, the correct apportioning of spaces, the grouping of component parts, and the general appearance of the advertisement; and thirdly and lastly, the choice and selection of suitable type faces to act as a vehicle to carry adequately the thoughts of the advertisement. And the greatest of these is *copy writing*.

II.

COPY.

“**C**OPY,” in the vernacular of a newspaper office, is the manuscript of a “story,” and a “story” in the same vernacular means anything from a two-line paragraph to a three-page article. Copy, in the phraseology of the advertising writer, is the “stuff” that ads are made out of; it is the talk, the selling points, the arguments, the story that is to constitute the “ad.” Copy is the ad itself, in its rough, unshapen form, and on its value rests or falls the pulling power of the entire advertisement.

Anyone can write good copy, but everyone doesn't.

And the reason is not far to seek. Let a man talk to you about the goods he is marketing and he can give you some of the best arguments in the world why you should buy his particular goods, and why his products are infinitely better than his competitors—because he talks natural. But let him attempt to write out a little four-line “ad” calling attention to the merits of his goods and he is all at sea. His attempt is painful, you feel constrained when you read his work and wonder just what disease he was suffering with when he wrote it. Instead of pulling customers his ads draw tears—because he does not write natural.

Good copy should be natural. It should be simple, couched in easy language and written straight from the shoulder. The beauty of the argument of the man who talks about his goods lies in the fact that he talks as he feels, and if he is loyal to the goods he is handling he generally feels that his products are about as perfect as such products can be. He talks to you in conversational language, uses homely similes and metaphors, perhaps, and draws pictures of things that will interest you if you have any desire at all for the goods he is offering. The result is you are influenced enough to buy. But when the same man sits down to pen his four-line ad he forgets that he is natural and acts the part of a man who is suffering forty different and distinct ailments. And not only that, but he calls to mind all the disappointments, misfortunes, and deaths that have ever happened in his family, breaks into a cold perspiration, runs his hand through his hair as if contemplating homicide and dips his pen into the ink bottle forty times before he places a single word on the paper. Every succeeding word he writes draws from him as much pain as the loss of a tooth by extraction. He groans intermittently and finally manages between it all to compose half a dozen lines of copy that haven't as much life as an epitaph on a grave-stone and wouldn't sell goods if they were offered at ninety per cent. below cost. At the beginning of the seventh line he gives up in disgust and pushes aside his work until a more inspired occasion shall arise.

After an hour or so of painful rest, however, he returns to his desk thoroughly resolved to do or die. He surrounds himself with all the modern dictionaries, a set of encyclopædias, a thesaurus or two, a popular work on Latin and French phrases, a book of quotations from the poets, a book of synonyms, and a biographical dictionary of great men. Thus supported—with some of the world's best literature, mind you—he starts, struggles along, and finishes an advertisement that is primarily intended to exploit a really

worthy china sale that his store begins in a few days. This is what he turns out:

WHAT IS SO RARE AS A DAY IN JUNE?

The china sale that opens at Billfinger's tomorrow. It is wonderful, extraordinary, marvellous, stupendous. "How can we do it," you say. Only because we were lately able to buy from a bankrupt pottery at sacrifice prices—that is the reason. Come early—stay late—buy to your heart's content—and remember that Billfinger's china sale will be an epoch of history in this town for many years to come.

As runs the rivulet through the pleasant vale,
Into a surging, seaward, stream intent;
So runs the interest in our china sale
Till all the town is rapt in wonderment.

BILLFINGER'S

10 WEST MAIN STREET

ROCKWOOD, MASS.

When a merchant can produce such copy as this it is not to be wondered at that he will "poo-hoo" any and all forms of advertising and depend solely upon his strong, natural personality to further the success and popularity of his store. The more he keeps out of advertising the better it is for all concerned. His ads have about as much pulling power as a comic valentine and as much value as the proverbial wooden dollar. And all because he does not write natural!

Be natural in your copy and you will be successful in advertising may be a splendid dogmatic statement, but just what is natural and what is unnatural in ad-writing?

(To be continued.)

Art Pottery Put to Practical Uses

Some Remarkable Accomplishments in Glazes and Their Application to Pottery Lamps—The Recent Exhibit in New York

OF all the arts and trades practised by man throughout the ages, to none is there so much of interest attached as to that of the ceramist. Basing his investigations upon the science of chemistry, but limited therein, in that he may use only the constituents of the clay with which he works and with the colors which he applies, he adds to his art the mysticism of the fire, and brings forth results rivaling in beauty even the works of nature. Practised since ancient times, in spite of its age, the art has lost none of its original fascination, but has rather grown in interest with the advancement of scientific research. This is doubtless due largely to the absence of a general knowledge of the subject. The art of the ancients has been lost and the achievements of more modern potters have been kept solemnly secret, dying more often with the dis-

coverer. As the manufacture of steel, once the secret of its originators, has now become the property of general science, so modern chemistry will ultimately disclose the secret of the potter to those who care to read. That day, however, has not yet come and the investigator must still advance step by step as did his predecessors. His possibilities are as wide as were theirs and if by chance he arrive at some result equal or greater, his, no less, is the credit.

Thus the accomplishments in glazes, demonstrated by a collection of art pottery lamps recently exhibited in New York City, were the result of nine years of investigation and research and are acknowledged by experts to be without question the greatest departure in that field ever undertaken. Intended primarily as a description of this beautiful collection, this article would fall far short of its mark were it not to describe the wonderful discoveries in glazes which have made their preparation possible.

There are hundreds of glazes, mirror, matte, lustre, crystalline and flambeau, ranging from sombre tones to high colors, each one an original discovery in itself, and all well adapted for use on the pottery shapes which they adorn.

The matte glazes are in different shades of browns, yellows, blues, blacks and greens, the most noticeable of the greens, being the cucumber matte. Great care has been taken in selecting names for these as well as for other glazes. Thus the *cafe au lait* is a chocolate color of fashionable shade; the *mission matte*, a brown black glaze resembling the finish of fumed oaks or mission furniture; the *Verte antique*, a green of rich shade; the *Alice blue*, a pale shade extremely attractive; and the *mustard*, an orange yellow glaze.

The mirror glazes are in almost every conceivable color both in mono- and multi-chrome, among them *Chinese blue*, described as "appearing dripping wet as if just lifted from water"; *blue of the sky*, the azure blue of a cloudless day; *mirrored green*, an apple green with a high gloss; *smoke green*; *elephant's breath*;



Pottery lamp with glass insertion

cat's eye; black; yellow; brown, and many others. The flambeau glazes are the same in color as the

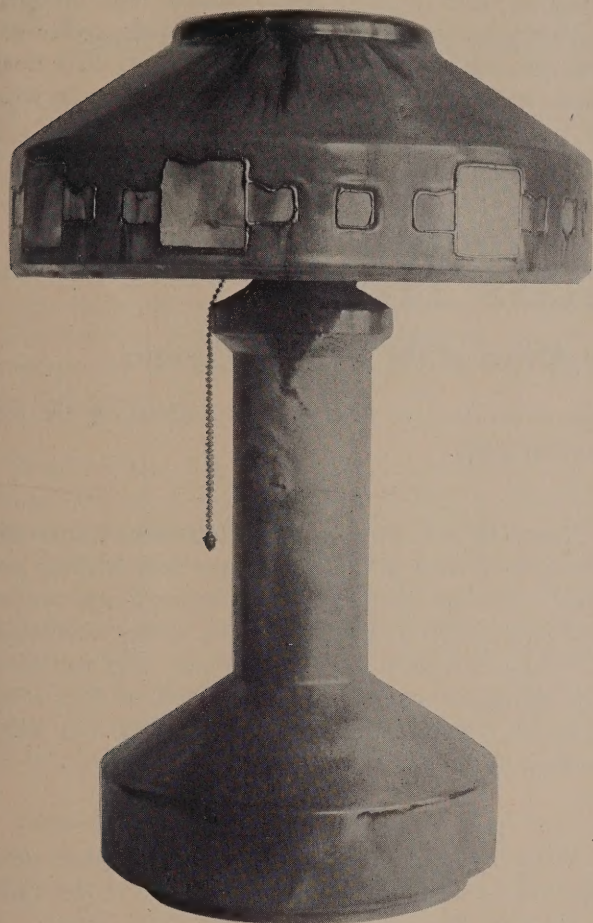
two pieces ever being duplicated. Different colored crystals appear on different colored matrices, such as a dark blue crystal with a light blue matrix or a light blue crystal with a dark blue matrix. A lustre crystal on a *slate* or *mauve* color is known as *leopard skin*. The crystals vary in shape, having a star, streak, dust or other effect.

Of particular interest, however, is the fact that all of the glazes described have lately been put to practical use and applied on pottery lamps, a beautiful collection of which made its appearance in New York late last month. These lamps were entirely original, having resulted solely from experiment and research, nothing in any way similar having ever before been produced. Their first appearance dates from Christmas of last year.

A distinctive feature of the new lamp is that base, stem and shade are of pottery, each made to match the other and having the appearance of one solid piece. With the use of the above glazes in their many colors and shades, and a wide variety of shapes, the results obtainable are delightful and exceptionally beautiful.

The shades are made solid, reflecting the light downward, or sections are cut out and filled with art glass, jewels, crystals, or stained glass, throwing the light outward. The glass may be in single pieces or leaded. The introduction of this feature adds another element of variety and permits of a wider differentiation in style.

The shapes are largely of conventional design, some have been derived from old Chinese specimens, and one is of odd Turkish form. All are made free hand on the potter's wheel and burned in the same kilns with cooking dishes and common utensils. Adapted for electric fixtures, the attachment is from the bottom and

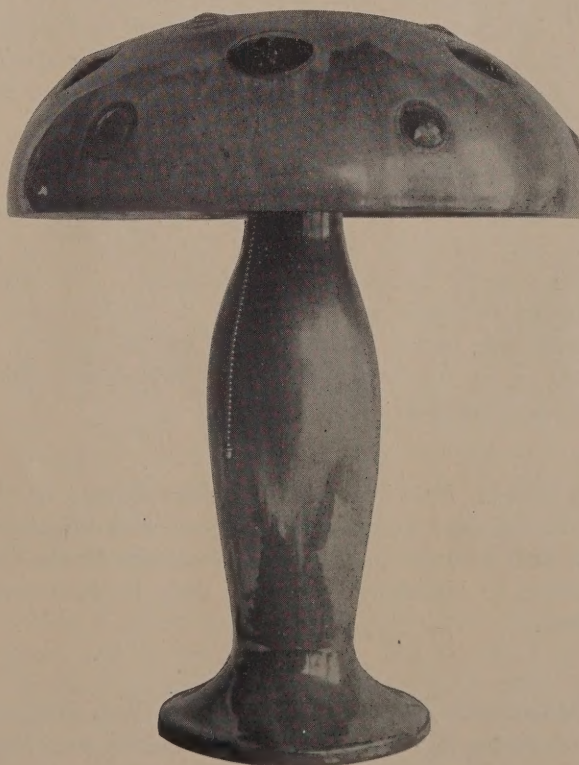


Pottery lamp with leaded glass effect

mirror glazes with the addition of a flambeau effect.

Undoubtedly the greatest attainment of all is an extinct Chinese glaze, the *famille rose*, practically not one piece of which has even been produced since the art was lost in China between the Ming and Tartar dynasties in 1722. "Inspiration for the artistic in pottery is derived almost exclusively from the ancient Chinese, and the closer the present day potter approaches its perfection, the nearer he reaches the pinnacle of ceramic art." The fabulous prices asked for real old Chinese specimens place them almost beyond our reach and we must therefore depend upon the modern potter for its present day prototype. *Famille rose* is equal in every respect to the old Chinese and is made in *true rose*, *peach bloom*, *apple blossom*, *ashes of roses*, and *matte*.

Although the Chinese were masters of the glaze, it is left to modern ceramists to develop the crystal effects. No object or record thereof having come down to us, it is not believed that they even knew of these effects. Crystal glazes are ceramic curios, only appreciated by those interested in the industry and only a few enthusiastic chemists have been able to produce a specimen. The number is limited and their manufacture has never been made a commercial proposition. Their particular value lies in the difficulty with which they are gotten, much depending upon the fire, and no



Pottery lamp with inset crystals

together with the globe is invisible. The cut-off is by a miniature button at the base. One of the best ceramic experts of Germany is engaged in the preparation of the lamps.

Besides the many qualities of color, glaze and shape, mention should be made of their high value for decorative purposes. The skillful blending of color is such as will harmonize with any decorative scheme

from cold mahogany or mission to the luxurious furnishing of white and gold.

In addition to art lamps use is made of the many glazes on vases for cut flowers, blossom cups for sprigs of cherry blossom or orchids, rose bowls, coffee sets, desk sets, ink stands, ash trays, whisky sets, beer mugs, candle holders, clocks and a variety of objects to which the use of art pottery is applicable.

Glimpses of Glass Houses

Being a Page of Short Notes of Business Affairs of the Different Factories

CARLISLE, PA.—A new industry is to be located in this city. The Jermyn cut glass factory, located at Scranton, has arranged to locate a branch factory here. They have leased the first floor of the factory building formerly occupied by the Letort carpet factory, a room 112 by 43 feet. Several carloads of machinery have already been shipped, and work will begin shortly.

Daleville, Ind.—Ground has been broken for the new glass factory for Boyer & Kandle. The new plant will contain a ten-ring, continuous tank. There is already a six-ring tank, but this will be torn down and a new one built.

Follansbee, W. Va.—C. H. Blumenauer, president of the Jefferson Glass Company, was in Toronto, Can., recently, making arrangements for the establishment of a large sample room in one of the prominent buildings in that place. The display will be in charge of A. J. Duggan and T. C. Milloy, and will include the Jefferson's complete line of lighting goods in beautiful cut effects, Lucia shades, Lucia lighting globes and the celebrated Chippendale Krystol tableware.

Honesdale, Pa.—It is said that T. B. Clark & Company have sold their Maple City Cut Glass Works at Hawley, to the Paupack Power Company. The latter company has been negotiating for the building for a considerable period. The disposal of the property is given as the reason for the recent shut-down, which affected seventy-five men.

Hallstead, Pa.—The new cut glass factory of the Herbeck-Demer Company, of Honesdale, is completed. The final transfer of this once prominent Maple City industry to Hallstead took place early in the present month.

Moundsville, W. Va.—The Fostoria Glass Company is occupying its new office building recently completed.

The structure is of brick, and is built along the most modern plans.

New Bedford, Mass.—At the Pairpoint Corporation flint glass factory all the shops have been making good time. The management recently added a new day tank and they expect to light fires in it in the near future. The local company is making a new addition to the cutting department. The building will be four stories in height, 150 feet front and 200 feet deep. It will be finished by July 1.

Pittsburg, Pa.—At a recent meeting of glass manufacturers, held in this city, it was agreed to close down for the first two weeks in July.

The New Method Art Glass Company now employs over one hundred men and will undoubtedly triple that number during the summer. Certain departments of the plant have been increased and the company is planning to bring out an entirely new line of domes.

The Care of Cut Glass

CUT glass, while it is very nice to own and see glittering on the china-closet shelves, is sometimes one of the greatest of household cares. It is very heavy and must be stored away in a closet where the shelves are prepared to carry its weight safely, and the grooves in which it is to stand must be deep enough to insure its not slipping. It cannot be washed like ordinary ware, for it scratches and gets dull if not properly polished. And it should never be rinsed under running water, as the ever-changing temperature might shiver it to a thousand pieces without an instant's warning.

To wash it properly use a wooden dish tub, fold a linen dish towel in the bottom, half fill the tub with good warm water, to which add a quarter of a cup of ammonia, and use any good white soap, a soft brush and a lintless cloth. Rinse with fresh warm water and dry on a soft towel, and polish with a soft chamois or white tissue paper.

Pencilings of Potteries

EVERY half decade or so, rumors of a combination of all of the eastern and western potteries makes its appearance and for a time holds the attention of those interested in the trade. This time the story is to the effect that Pittsburg and Columbus parties are back of the proposed merger. Not a single manufacturer, however, will admit that there is the least foundation for the truth of the statement. Nearly all potteries are working full time and present conditions are satisfactory.

Beaver Falls, Pa.—The limited partnership of the Mayer Pottery Company has been terminated and this old concern will go out of business. A new company has been formed, known as the Mayer China Company, which has the same stockholders, board of directors and officers, and the new company will continue the business. Ernest and Joseph Mayer will, as heretofore, be at the head of the company. An electric magnetic separator has been installed in order to extract all traces of iron from the clay used.

Canonsburg, Pa.—The Canonsburg Pottery Company placed its new plant in operation early in April. It is one of the most complete potteries in the country, being equipped with the most modern of appliances.

Coshocton, O.—The Pope-Gosser China Company is planning to construct a large park to surround its plant. Lawns will be seeded, walks laid, and flowers and trees planted. The idea of beautifying factory grounds, thus improving the general conditions surrounding employees, is a most commendable one and should be adopted wherever found practical.

East Liverpool, O.—Under the direction of new factory management, the Standard Pottery Company has started to make ware from a new body, and within a few months will put out a new dinner shape, which is now being modeled.

The Taylor Smith & Taylor Pottery Company have commenced the enlargement of their decorating department.

Gadsden, Ala.—Parties from Akron, O., have been in this city for the purpose of establishing a pottery plant. Clay of exceptionally high quality has been discovered in the vicinity. As much as \$75,000 may be invested in the proposed plant.

Huntington, W. Va.—The Lessell Art Ware Company will be the title of the new company recently es-

tablished. The plans for the building have been completed. The class of ware to be made at this plant will differ somewhat from other lines of American art pottery, for special treatments are to be used which are not employed by other art pottery manufacturers.

Lancaster, O.—According to a current report, a movement is on foot for the construction of a new pottery. Pottery manufacturers from the Roseville, Ohio, district are said to be interested in this new venture, and that they will be given a bonus for locating in Lancaster. It is reported that art pottery novelties and flower pots will be made in the new plant.

North Lawrence, O.—Plans have been drawn for a new pottery to be erected by the Lawrence Clay Products Company of Canton. A line of art pottery novelties and a new enameled brick, will be made.

Philadelphia, Pa.—The Yellow Rock Pottery Company has commenced work on the construction of a new six-kiln plant. It will be placed in operation during May or early in June.

Roseville, O.—The new Nelson McCoy plant is now being operated in full, a line of art pottery and stoneware being manufactured. The McCoy plant is the latest art pottery to be erected in the western district.

Sebring, O.—The French China Company will be extensively enlarged during the season by the addition of a decorating department.

Tower, Minn.—It is reported that work has been commenced on the construction of a new pottery here, for the manufacture of a line of stoneware.

Wellsville, O.—The partnership operating under the name of the Smith-McNicol Pottery Company has been dissolved and the interests of W. L. Smith have been taken over by Albert Corns, who will continue to be associated with D. E. McNicol in the operation of the six-kiln plant here. The name of the company has been changed to that of the McNicol-Corns Pottery Company. W. L. Smith will continue actively engaged in the pottery business, but will hereafter give his entire time to the management of the Taylor, Smith & Taylor Pottery Company, at Chester, W. Va.

Don't try to get all your new ideas and business plans out of your own head. No one head can hold as much as that same head and a good trade journal besides.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, - - - - - *President and Treasurer*
EDMOND J. HUOTT, - - - - - *Vice-President*
FRANK F. LYONS, - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, - - - - - *Managing Editor*
PROF. CHARLES F. BINNS, - - - - - *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing
in the magazine must reach this office not later than the 5th of the
month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VI. APRIL, 1911. No. 4.

Business Conditions

WITH a general agitation among importers, a renewal of the sporadic rumors regarding a consolidation of pottery interest, and a new centralization of attention on the uptown movement in New York, business conditions are far from apathetic. Potteries and glass factories working steadily, salesmen on the road ordering in substantial quantities and business in New York normal, are indications of an unusual activity throughout the trade.

The Good Word

WHEN there is nothing good to be said of a person the safest attitude to take is one of silence. The man who is continually belittling the reputation of another is frequently not above reproach himself. Traffic in gossip, tattling and scandal is usually the pastime of those who, not having attained as much of the world's rewards as some more fortunate neighbor, are only too willing to raise the other's standing to a level with their own. They forget that the time thus spent might be devoted to considerations which possibly might place them on the higher level. The good word costs nothing and is as easily spoken as the evil one. Give everyone a chance.

The Public, the Trade Press and the Dealer

"THE trade paper is of no use to me," remarked a large advertiser the other day. "I already know everybody in the field and everybody knows me. What I want to do is to create a popular demand for my goods; I want the people to know what I have. The only way I can do this is to advertise through the popular channels. If I get the people clamoring for my

products, then the trade, of necessity, will have to offer a supply, for, after all, it is the people who get what they want."

On the face of it this kind of argument looks as solid as a stone wall a dozen feet thick, but it is only adamant on the surface, and when the outer veneer is lifted off a different picture is exposed to view. Suppose, through popular advertising, Mr. Jones, the advertiser, has created a heavy demand for a certain kind of glassware which he calls the "Eureka" brand, and suppose Mrs. Smith is one of the many who are making this demand. In the course of time Mrs. Smith goes to her retail dealer and says, "I have been reading extensively about "Eureka" glassware in the daily papers and monthly magazines and I would like to order several sets for my own use and for gifts."

Now, in this case what does Mr. Brown do; does he order "Eureka" glassware especially for Mrs. Smith? No, he has had little time to read the papers and knows nothing about "Eureka" glassware, and unfortunately the "Eureka" salesmen have not reached him yet, but he knows about the "Excelsior" brand from the accounts and advertisements in his trade papers, so he says: "Of course I will get this glassware for you, Mrs. Smith, but really it is not quite what it is reputed to be. The glassware most popular just now is the "Excelsior" brand manufactured by Mr. X."

That is all that passes between the two, but Mrs. Smith gives in and goes off satisfied, for has not her dealer told her that "Excelsior" is better, and ought not he to know? The question now arises, where does Mr. Jones come in? The reply is self-evident: he pays the freight.

Popular advertising is all right if supplemented with advertising in the trade papers. You must educate the trade to supply that which you have made your consumers, the people, demand. Popular advertising creates a demand, but it fails to look after those who offer the supply. If you neglect the trade paper you will flounder, for it is a true axiom that the trade deals only in those things which they know. Use the trade paper and make them know your goods.

Economical Packing

Every woman who buys a ten cent vase, or a twenty-five cent jar of cold cream, or some other cheap but breakable bit of merchandise and finds it wrapped in about a peck of excelsior and a few square feet of corrugated board, or maybe put in a box, is moved to wonder how the merchant could afford to do it. Apparently one of them has felt the same doubt. He is a dealer in glassware and crockery, and according to a New York exchange, he himself thought that there was too much excelsior and too little profit in many of the packages leaving his establishment.

Calling the attention of the head of the wrapping department to the apparent waste, it was pointed out to him that there was no other way to prevent breakage, and a little excelsior was not worth as much as the articles which would otherwise be broken.

The manager was not satisfied and asked the office for figures on excelsior and packing boxes, and found that in the last month the cost of delivering the goods had been so great that there was little profit.

He thought the situation over for several days and then he worked out a solution which placed his department on a paying basis and earned him promotion. Each driver was offered two cents for the return of every box used in the delivery of goods. This applied to the whole store, but affected his department in particular.

The drivers, anxious to earn the reward, which often amounted to a dollar a day, on delivering boxes offered to open them to see that the article had not been broken. The suggestion pleased the purchasers and they were glad to accede when the drivers offered to get rid of the boxes for them. As only small deliveries were handled in this way and but two or three minutes of the drivers' time required in each instance, the saving was considerable.

Damascus Brassware

DAMASCUS, the oldest city in the world, surrounded on all sides by mountains, a city of luxurious vegetation, whereas all about it is barren waste, is called the garden city of Syria. It is said that Mohammed, once about to enter its gates, struck dumb with its beauty, exclaimed: "I can enter Heaven but once and that is in the hereafter," and passed on his way.

Damascus is the home of the Eastern brassware industry. Brassware has been made there for centuries and it is with difficulty that the workers can be convinced to alter the designs and shapes of their ancestors. The final accomplishment of this endeavor has resulted in the presentation of a large variety of new and distinctive effects in Eastern workmanship.

Both Persian and Egyptian brassware is now made in Damascus, though originally made in the countries whose name it bears. All brassworkers, however, are now located in Damascus. Every article is made by hand and no set pattern or design is followed. This gives rise to a variety of designs. Although many are similar, duplication is quite impossible. First a plain piece of brass is hammered by crude tools into the desired shape and then with a sharp instrument the design is either engraved, hammered or cut into the shape. The designs are in almost every case of a biblical or historical nature, illustrating some event or some object of historical interest, such as the pyramids, the obelisk or sphinx. Our history is written in books, but that of the ancient Egyptians or Persians is woven into embroidery, carved in stone, or hammered on brass.

Great improvement has been shown recently in the brassware imported into America. The American market has been studied with an idea of producing shapes and designs suitable for any home. Especially has this been demonstrated in the preparation of electric lamps, chandeliers and domes. The beauty of the lamps is that each one differs from the other either in design or shape and in workmanship which cannot be

duplicated either here or abroad, by hand or by machinery. The shades when decorated with silk or beadwork have a surpassingly beautiful effect.

An Interesting Exhibit

REGARDED as almost the equal of precious stone, rock crystal has long served as a medium for the skillful gem cutter and engraver to display the extreme of his artistic aptitude. Carved into the quaintest or the most beautiful of forms, its glistening planes heightened by delicately chased mountings of gold and silver, enameled in the most pleasing of colors, and set in many cases with a profusion of precious stones, this material has taken a high place in the regard of lovers of the beautiful, and has been placed in the depositories of kings and commonwealths.

Especially did its inherent suggestion of luxury appeal to the mind of the later Italian Renaissance, and it is from the hands of the masters of that period that the examples which we possess today have come. Few indeed are the genuine rock crystal carvings existing at the present time, and these have found their way into the great national museums, such as the celebrated Green Gallery in Dresden and that greatest of national treasure-houses, the Louvre.

Of great interest, then, in fact it might almost be termed unique, was the collection recently exhibited and sold at the American Art Galleries, New York, consisting of many examples of the work of the nineteenth century craftsman, created in an effort to achieve the technical triumphs of his sixteenth century predecessors. They are unique in the nicety of their carving and engraving, in the sumptuousness of their mountings, and in their enameling, in the minuteness or in the boldness of fashions, and they carry us back to the spirit that animated the craftsmen who patiently strove for perfection in the days of the Italian Renaissance. Based, in a majority of cases, on examples of the old work, they are in no case to be regarded as slavish or misleading reproductions, but represent a revival of the spirit that is bringing art among the trades by the leading craftsmen of the modern day.

New Ceramic Departmente

Realizing the value of ceramics as a study, two more colleges have announced the organization of classes in this trade line. Prof. C. M. Knight, of Buchte college, at Akron, Ohio, and the University of Kansas have followed the lead of the Ohio State University in establishing ceramic classes. The technical high school of Cleveland has also been interested in the pottery study and a very successful class is being given daily courses there.

Honesty means what a man thinks as well as what he does. And a man is nothing short of a fool nowadays who is not absolutely honest.

The only difference between a rut and a grave is in the width and the depth.

Lamps for Summer---\$10,000 Worth Tomorrow Will Sell at \$4,500

These Lamps, at Half Usual Prices and Less, Will Fill Every Table on Main Aisle, Old Building, and Stretch Out in Unexampled Variety in the Lamp Store

All come straight from the largest manufacturer in America and are fresh out of the hands of skilled workmen. They were made carefully to sell at double, and more, and only cogent business reasons have turned the trade wheel to our and your advantage.

Electric and Gas Lamps

In this year's popular styles. Majority will be duplicated all Summer at regular market rates. Quantities of nearly every style. Many with cool green and delicate amber shades and all are of desirable simplicity now much in demand.

Electric portable lamps have from two to four 16-candle-power bulbs with pull chain sockets and silk covered wire, plug and bulbs ready to attach. Gas lamps complete with best Welsbach burner, silkoline gas tubing, ready to attach.

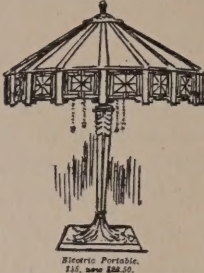
Electric Portable Table Lamps
with panel glass shades, decorated and overlaid with metal tracery.
\$15 lamps now \$6.50 \$25 lamps now \$12.50
\$20 lamps now \$9. \$35 lamps now \$15
\$45 lamps now \$20.

Electric Desk Lamps
with metal-covered shades.
\$15 lamps now \$7.50, \$18 lamps now \$9.
Electric desk lamps with cut glass shades in Colonial patterns set in metal frames on fine standards. \$13.50 lamps now \$6.50.

Electric Portables
with beautiful mosaic shades.
\$30 lamps now \$15. \$35 lamps now \$17.50
\$45 lamps now \$22.50.

Electric Floor Morris Chair Lamps
can be lowered or raised at will, complete with shade. \$12.50, from \$25.

Gas Portable Lamps
complete with art glass metal-covered shades on beautiful standards.
\$9 lamps now \$4.50. \$20 lamps now \$10.
\$12.50 lamps now \$6. \$30 lamps now \$15.
Gas portable lamps with beautiful mosaic shades.
\$25 lamps now \$12.50. \$30 lamps now \$15.
Main Aisle, Old Building, and Second Gallery, New Building.




A Wanamaker lamp advertisement from a daily newspaper

The Wanamaker Jubilee

The History of the Two Stores and Some of the Policies Which Have Given Them Prominence—
The Recent China Sale

THE present year marks the fiftieth anniversary of the establishment of the Wanamaker business, an economic system which is said to have given the world a "new system of mercantile commerce." As the history of the Wanamaker business is largely the history of the development of the department store business in America, a recital of the steps connected with its growth are of more than general interest.

The Wanamaker store first opened its doors in Philadelphia, in April, 1861, in Oak Hall, at Sixth and Market Streets, with a stock of men's and boys' clothing and furnishings. The store made its first expansion in 1876, locating in the Pennsylvania freight sheds, remodeled into a suitable store building. These quarters soon became too small for the growing business, and the store pushed outward, occupying the entire city block between Market, Chestnut, Juniper and Thirteenth Streets. By 1890 the business had grown to such an extent that a new building became necessary. Ground was not broken, however, until February, 1902. The first steel pillar was put in place during July, 1904, and the cornerstone laid in June, 1909. Business was continued in the old building during the construction of the new on the same site, and progress

was necessarily slow, the building not being occupied in its entirety until the autumn of 1910. The new store covers a full city block, is four hundred and eighty-five feet long, reaches twelve stories in the air, and two underground, and contains nearly forty-five acres of floor space.

The Wanamaker business was inaugurated in New York, September 29, 1896, by the absorption of the famous A. T. Stewart store at Broadway and Tenth Streets. Mr. Stewart had first commenced business in New York in 1825, at 283 Broadway. Two moves were made, then a marble store was built at Broadway and Chambers Street, in 1848, and in 1862 the present structure at Broadway, Fourth Avenue and Tenth Street, acquired by John Wanamaker in 1896. By 1906 this too had been outgrown and the construction of a sixteen-story building, just south of the original, was commenced. It was completed and formally opened in 1907. The two stores are connected by an overhead bridge and three underground passages.

The story of the remarkable growth of the business since its conception, of its far-reaching influence in the field of retail trade, of its present enormous dimensions and of the successful business methods practised in ac-



Golden Jubilee
Celebrating 50 Years Progress
in Merchandise since the birth
of the New Kind of Store

The Wanamaker Jubilee poster



A view in the Wanamaker china and glass department

quiring such prestige, reads like romance. All is of fascinating interest to the retailer, in no matter what field engaged, and offers many valuable suggestions for the guidance of those following similar enterprises. Of special interest to the readers of POTTERY AND GLASS are the advertising policies which have been advanced by the store throughout its career and the application of these principles to the successful merchandising of crockery and glass. The former have been culled from chapters of the "Golden Book," the latter was well exemplified by the March china and glass sale held in connection with the Golden Jubilee.

"To speak truly of the store and its merchandise," is the simple rule of Wanamaker publicity—to have publicity gather its inspiration from the merchandise advertised and to have the merchandise reflect the personality of the store, have been the precepts followed. "Advertisements shall be written only on personal inspection of the merchandise," "Conceal nothing that the customer has a right to know," "Understate but never exaggerate," "A reason must always be given for a special price or extra quality," are rules outlined in the advertising guide book. Each piece of goods is advertised with the idea of building up business for the whole store instead of merely procuring the sale of the articles, and the writer must keep in mind that "next to merchandise and service it is the advertisement that adds to or detracts from the store's reputation and character."

After the Wanamaker advertisement has been prepared in proof, it is verified as to accuracy and sincerity of statement. It is scanned as to its service and helpfulness to the public, it is tested as to its economy of space and money, it is judged as to its manners and

language. "Wanamaker publicity takes the attitude of the customer."

To quote Mr. Wanamaker—"Genuinely good advertising must give in wording something that will be read about the goods that are wanted and that will

Golden Jubilee of the John Wanamaker Store

FIFTY YEARS AGO—in 1861—the business of John Wanamaker began in Philadelphia, laying the foundation for what a few years later became

The New Kind of Store

This month in Philadelphia, and here also in New York, we begin the celebration of the anniversary of fifty years of business life under the personal direction of the founder by holding a Golden Jubilee, which in reality marks

The Golden Age of Merchandise

There will be interesting events throughout both buildings during the month, including Exhibitions illustrating the progress of fifty years in merchandise. Special collections of merchandise, gathered either for its beauty or rarity—or else because it presents special price advantages.

Attractive grouping of new goods and new ideas for the home in the Wanamaker Galleries. The Conférence de Paris. Our Spring exposition of millinery and fashions. Our Spring exposition for men.

And, of course, we shall present in a larger way than ever our regular March events



MARCH SALE OF CHINA AND CUT GLASS

The high price of living has a permanent foe in the John Wanamaker Store—and so it seems to people who know the year's schedule of this store.

In January comes the sale of Household Linens. In February, the sale of Furniture and Rugs.

In March, the sale of China, Glass Ware and House Wares.

Each of these three sales and many others are based upon getting from our regular manufacturers discounts upon our regular merchandise, so that we may pass on to our customers a half yearly price for good goods.

Now that we are at the first of March, we should like to tell you of some of the excellent values which we have been working to get for seven months.

From that old town of Limoges, France, long the center of china making, have come hundreds of good china dinner sets from the fine potteries of Theodore Haviland, Poyrat, and Redon.

American potteries cannot be excelled

in a certain grade of porcelain—the lower qualities that are yet very pretty. Splendid qualities are here from the best American potteries.

If you have never come to a March China and Glass sale in the Wanamaker Store, this will be a fine one to test, because we shall have over a thousand dinner sets, besides an immense quantity of fancy china and beautiful cut glass—all to sell at much less than usual prices.

It has kept seven men busy every week day and many nights of February just opening this merchandise.

For it is all new—and all in new patterns. We wish to be emphatic here. This sale is not old china which is in discontinued patterns. Being a half yearly event we have time to plan with the makers, so that we can secure the new and the best to sell at the rate of "job lots" and "discontinued patterns."

By dint of longer preparation merchandise which has never been here for the opening of the sale is already in the store being unpacked at this writing, so that the March sale promises to be bigger in variety as well as better in quality and value.

Economies in Dinner Sets

At the March China sale 1881 there will be dinner sets from Theodore Haviland of Limoges.

\$117.50 regularly \$82

\$67.50 \$42

\$65 \$40

From the progressive Rodan Company of Limoges, dinner sets at \$11.10, \$9, \$7.50, \$6, \$4, \$3 and \$2.50 and \$2.00 of the regular price of \$12.50 to \$60.

From the Rodan Company, dinner sets at \$11.50 regularly \$10

\$10 \$8

\$8 \$6

\$6 \$4

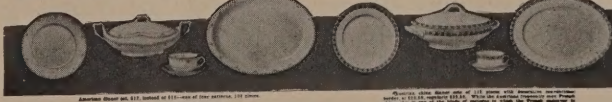
\$4 \$3

\$3 \$2

\$2 \$1

From the Rodan Company, dinner sets at \$10 and \$15 regularly \$10 and \$15

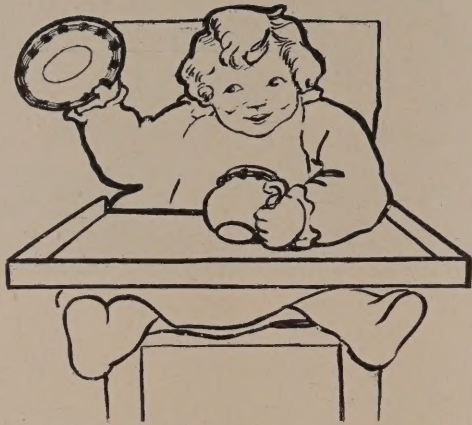
All of these sets are complete with three large and three small plates, covered vegetable dishes, and a full complement of some very common, many of them including bowls and butter plates, instead of individual butter dishes.



A March china sale advertisement

present clearly and exactly what the goods are. It is generally known that common advertising is like barrels of seed in which half of the seed is dead. If all advertising were believed and the goods of the value stated, stores could be made twice as large and business twice as good. It used to be said that it was only necessary to put the name of the store in the newspaper, repeating it over and over for emphasis, that the space might be filled in a striking manner, and thus get the name of the store known to the public. It was thought this was the whole of advertising."

Wanamaker advertising has been analyzed as "a real first aid to the buying public; absolute accuracy



**SEMI-ANNUAL SALE OF
CHINA and GLASSWARE**
(Second Gallery, New Building)

SALE OF HOUSEWARES
(Basement, New Building)

MARCH 1 to 31

A Wanamaker china and glass poster

and frankness of statement; readable type and original display; clear expression, freshness, newness, and distinct style; thorough investigation of merchandise; systematic and logical presentation; always an optimistic outlook; justice to the manufacturer, the customer, the competitor and to the merchandise, and the store's personality."

"As advertising is the first aid in distribution, the more scientific it is made, the less will distribution cost—and the greater the benefit that will accrue to humanity. Everybody has a vital interest in advertising. It is a duty, as useful members of society, to read and to respond to advertising—sharing in the general economy that follows. Scientific merchandising must include scientific advertising."

These policies were well demonstrated in the semi-annual china and glass sale held during March. Heraldizing the sale in a clever poster of a size identical with the

jubilee announcement, the public was further informed of its nature by well written newspaper and folder advertisements. In these, goods were presented clearly, described and illustrated. The sale was not one of old stock and discontinued patterns, but new in style, shape and pattern—the very latest designs of domestic and import lines. "Thirty-thousand dollars worth of specially priced new cut glass from thirty American manufacturers!" was one of the announcements in an early advertisement, and the resulting customer had no cause for doubting the integrity of the statement. In every case, the customer found as much and more than had been promised.

The Wanamaker china and glass department with its related lines occupies the entire second floor of the new building. China and glass occupies three sides of the gallery, fancy china on the north, dinner ware, toilet sets and white ware on the south, and glassware on the west, extended through an alcove to the Broadway side of the store. North of this alcove are the art and bric-a-brac goods, and again to the west and north, along Broadway and Ninth Street, each in a separate section, marbles, bronzes, Dresden china, Copenhagen porcelain, brassware, Italian terra cotta, and decorative pottery. Another section is being planned for the exhibition of the heavier marbles. On the eastern side of the gallery and extending through to Fourth Avenue, is the lamp display.

Entering the department through the "Bridge of Progress," and passing by a statue of Bernard Palissy the potter, the view presented of the entire department is a beautiful one, and the visitor is at once impressed with the harmony and effectiveness of arrangement. China of every kind and description and from every section where the potter plies his art, is neatly arranged on tables, each table representing a certain quality or make. Cut glass and fancy imported glass is exhibited in an enclosure on shelved cabinets. With partitions, shelves and backgrounds of glass, the resulting mirrored effect is beautiful indeed. In the art and bric-a-brac section are beautiful vases, figures and statues, mounted on pedestals or enclosed in cabinets. The marble section is one delightful array of pure white and the bronze and brass alcoves equally as imposing in their corresponding colors.

Special mention should be made of the section devoted to lamps. The collection here shown is accepted as one of the largest of its kind in the world, and the variety of styles to be without comparison. Lamps with shades of silk, art glass, brass, and other metals, large and small lamps, lamps for gas and lamps for electricity, thousands of them. Lighted—the effect is one of dazzling brilliance.

In the "home-making arts," few impressions are more memorable than the exhibitions here briefly described. These departments are well representative of the entire store and the store but voices the personality and business integrity of its founder. "Let those who follow continue to build with the plumb of Honor, the level of Truth, and the square of Integrity, Education, Courtesy and Mutuality."

Personal Notes

GEORGE E. GAYLORD, of the Enterprise Cut Glass Company, Elmira, N. Y., closed his exhibit at the Marlboro Hotel, New York City, on March 24. Since then he has had a one-week exhibit in Washington, D. C.

E. Torlotting, 25 West Broadway, New York City, representing the St. Louis Crystal Glass Company, is on an extended western trip.

W. S. George, of the W. S. George Pottery Company, of East Palestine, O., has returned from a trip through Panama, the Bermudas and the South.

C. E. Jackson has been elected president and general manager of the Warwick China Company of Wheeling, W. Va., to succeed Thomas Carr, retired.

Carl Bawo, of Bawo & Dotter, sailed for Europe on March 25.

George F. Marlier, of Pittsburg, has been appointed national treasurer of the Glass Bottle Blowers' Association, to succeed Conrad Auth, deceased.

Mr. and Mrs. B. F. Drakenfeld sailed on March 30 for Europe, where they will remain until July.

S. Lorentz, with Cox & Lafferty, New York, is covering New England with the New Method Art Glass Company's line.

Frederick Rhead, a prominent ceramist recently delivered a lecture in the Art Academy of University City, St. Louis, on pottery, to a class from the Missouri State School for the Blind.

W. J. Dillon has returned from a western trip in the interest of the United States Glass Company, and S. R. Frazier and W. F. Jones from the northwest.

J. Donovan, of the New Method Art Glass Company, Pittsburg, Pa., was a recent visitor at the offices of Cox & Lafferty, New York.

Francis W. Bird has been appointed by President Taft Appraiser of Merchandise at New York, to succeed George W. Wanamaker, resigned.

Alfred Moment, 25 West Broadway, representing M. Redon, has been on a business trip to Chicago and the West.

Col. A. H. Heisey, of A. H. Heisey & Co., was a

recent visitor at the New York office, 25 West Broadway.

Fred Reimer, with Charles L. Dwenger, New York City, opened at the Great Northern Hotel, Chicago, April 3.

Samuel J. Bloomingdale, of Bloomingdale Brothers, is in Europe visiting the firm's branches and buying agencies. He will visit Vienna, London, Berlin and Paris before returning.

George J. Lenk, foreign buyer for the George H. Bowman Company, sailed for Europe on April 1.

E. E. Wilgus, with the Buffalo Pottery, has returned from a western trip and is now in Boston.

William H. Fulper, secretary and treasurer of the Fulper Pottery Company, has been at the Collingwood, New York, with a display of that firm's art pottery.

Incorporations

THE Climax Porcelain Company, Trenton, N. J., to manufacture china and glassware. Incorporators, Joseph Auer, Jr., John G. Rittenhouse, Emma Auer and Mary A. Rittenhouse. Capital \$5,000.

The Lessell Art Ware Company, Huntington, W. Va., to manufacture art pottery. Incorporators, John B. Lessell, W. L. Keever, H. B. Stout, H. F. Dickel, E. G. Stephenson, William Kirk, S. B. Stiles and Edward Neill. Capital stock \$25,000.

The New State Glass Company, Tulsa, Okla., to manufacture lamp chimneys, gas globes, water bottles and similar articles. Capital stock \$20,000.

Harris International Lamp Company, Cooperstown, N. Y., to deal in lamps and fixtures. Capital \$25,000.

The Brewer-Macauley Co., Boston, Mass., to operate a department store. Capital stock \$25,000.

Among recently organized firms which will carry a line of pottery and glass art the Fetzer Hardware Company, Cleveland, O., capital \$10,000; and the Eleva Mercantile Company, of Eleva, Wis., capital \$15,000.

The Brick and Clay Products Exposition, Chicago, Ill., to conduct fairs and exhibitions of clay, ceramic and mineral products. Capital \$25,000. Albert T. Leach, secretary.

The Diamond Glass Importing Company, Philadelphia, Pa. Capital stock \$10,000.

The Yankee Glasscutter Company, Chicago, Ill. Capital stock \$10,000. Incorporators, A. W. Hornig, Wm. Ferdon and Carl Strover.

Retail Trade Notes

JULES S. EHRLICH, for forty years a dry goods merchant, proprietor of the department store of Ehrich Brothers, Sixth Avenue and Twenty-third Street, retired from business and closed his house March 22, after an existence of more than half a century. The entire stock of general merchandise was sold to the H. B. Claflin corporation.

The house of Ehrich Brothers was founded in 1857 by Rebecca Ehrich in a little store on Eighth Avenue. She took her four sons, William, Louis, Samuel and Jules, in business with her. The house prospered and about twenty-two years ago moved to its present quarters. Mrs. Ehrich and three of her sons retired from the business, some years ago, Jules buying their interests and becoming the sole proprietor. The house established a reputation for fine laces.

A new store was opened in Pottsville, Pa., March 25, by the firm of Gross & Company, who operate a chain of stores through Pennsylvania and New Jersey. A line of staple goods, household linens, draperies, china and glass will be carried. The management comes well recommended and promises to give the city a store that will revolutionize the lines in which it trades.

Fire, said to have been caused by short circuiting of electric wires, started in the basement of the Wheelock China and Queensware Company store in Des Moines, Iowa, March 21, shortly after the store had been closed for the night. The direct loss from the blaze was not large, owing to the fact that the flames were confined largely to packing material in boxes, but it is under-

stood that the damage sustained by the stock of goods from the smoke will be large.

A fire in the Lorenzen block in Davenport, Iowa, earlier in the month, resulted in \$18,000 damages to the stock and building of the Lorenzen Crockery Company.

An item of considerable interest and importance to the retail world comes in the announcement that the new Bamberger department store, Newark, N. J., will shortly be under process of construction. The new store is to be built on the present site of the old building, and when finished will be essentially a "daylight store." The general treatment of the building, which will be eight stories high, will be Gothic. The facade of the first two stories will be polished granite, while the superstructure will be white terra cotta. The store is L-shaped and will contain 500,000 square feet of floor space. Every improvement for the comfort of the customers and employees will be installed. The plans include a complete electric light and power plant, ice plant, bakery, candy factory and a fur storage plant, with a complete vacuum process for the cleansing of the skins. A children's playroom has also been provided. The air will be "laundered," which is to say that it will be pumped in after having been thoroughly cleansed of dirt and germs. An auditorium with a seating capacity of more than one thousand will be constructed, and a roof garden is under consideration. In addition to moving stairways leading to each floor, fire-proof stairways have been provided, which will be separate and distinct from the building proper.

Carload of Sparkling "Press-Cut" Glass

Offered in this Special Wednesday Sale at less than regular cost, to give a broader introduction to the newest and best reproductions of fine cut glass designs in the world. A decided innovation in glass making.

Two Hundred of These 14-Piece "Press-Cut" Punch Sets

\$1.98



Complete with brass or nickel hooks. Under the old pressed glass process such a set would be \$5 or more and would not be nearly so clear, brilliant and finely finished. 15 inches in diameter, 14 in. high, weight about 16½ lbs. They are just like illustration; rich, clear and sparkling in every line. Handsome in design and rich in effect.



Also hundreds of articles needed for cottages, hotels, resorts, boarding houses, as well as city homes. Vases, bowls, punch sets, breakfast sets, celery trays, thousands of tumblers, candlesticks, shakers, lemon and grapefruit reamers, water bottles; in fact, everything for table use. Positively no seconds. Each piece is perfect. Just arrived from the factory. Prices are very small—a revelation in value-giving.

100 12-inch Punch Sets, Bowl and 12 Glasses, 98c

Better than the old style Pressed Glass Sets that were about \$2.50. This handsome set consists of 12-inch beautiful pressed bowl and foot, with one dozen handled cups to match; also brass or nickel hooks complete. Not only an ornamental and useful dining room piece, but the very best imitation of cut glass ever invented. It is unusually clear and bright, and requires close inspection to tell it from real cut glass. There are just 100 sets at this special price.

Shop Shots

When you are selling goods to a man, talk to him in terms of his own business. Make contracts and comparisons that he will understand.

The employee who thinks that the boss has a cinch because he is working for himself and can do as he pleases, does not know that the boss is working for the public, the most fickle of all masters.

Though it is better to wear out than to rust out, there is no sense in wearing yourself out faster than the necessities require. Take as good care of your body as you would of your machinery.

Make your advertising of a calibre that will fit the average person touched by it. When you want to reach extremes, choose a medium that goes only to those extreme classes.

How can it be done

Practical Science Department

Edited by Prof. Charles F. Binns

Discussion on Distinctions in the Grading of Whiteware in Commerce By Charles Weelans

This article is reprinted from Volume XII of the Proceedings of the American Ceramic Society

MR. STOVER: I think we are in somewhat the same shape with this as with the question of materials. When we are buying materials we want to know whether we are getting the material we are supposed to be buying. And a good many of the customers in the sanitary line are reaching that same point, that they want to know the different kinds and classes and how close they are getting to reaching the standard that they are paying for. Presumably some of the government officers have decided to try to establish a set of standards to be reached by the different manufacturers.

Mr. Weelans: I would like to ask if any one of the members have a method of determining the porosity of a pottery body, especially vitreous earthenware.

Mr. Orton: A great many determinations of the porosity have been made on pottery wares and clay wares, but I do not think there is any approach to a standard method. Some would select larger and better glazed test-pieces, with less crazing of the glaze, than others, and the consequent results would not be very closely comparable. I think standardization of the absorption test is necessary for pottery, just as much as for paving brick or any other ware.

The points brought out by the paper indicate that either this society or some other organization ought to step in now and try to devise some standards which will define the different classes of whitewares. It does not appear to me as a particularly difficult matter to define the different groups of whitewares, but it will be one of those investigations in which the amount of detail is very great, and the amount of painstaking labor will be considerable in order to define the standards properly.

A good deal of work has been done on standardizing paving brick tests, both the rattler tests and other tests, but even on the rattler test alone there was room for an endless amount of investigation, to run down all the possible modifications and prove what is absolutely the best way to do. And even now, people disagree as to the results of the rattler tests. In tests, more or less subject to slight variations in the procedure, variations which the operators themselves oftentimes think unimportant, the cumulative effect is enough to make two operators unable to check each other when they think they are doing exactly the same thing.

If this society could appoint a committee, or better still, a committee would volunteer to take up this work of standardizing the different grades of white ware, it would do the country a great service, and give prom-

inence to this organization at a time when it would do some good. There is going to be a most careful grading of ceramic products in the future and I think now is the psychological moment for this committee to get to work. But of course it should be understood that anyone who attempts to do a piece of work like that would find almost an endless amount of labor to be done. I do not think that any committee which would be appointed would be apt to produce the needed results, any more than most of the other committees that we have now outstanding are producing results. But if there are enough men here really interested in the matter and who will be willing to volunteer for the work, it will not be beyond the power of that body to produce a reasonably good set of standards in another year.

Mr. Weelans: I would say that in further explanation of our interest in this matter that certain specifications designate that all plumbers' vitreous ware is required to successfully pass the ink test for absorption, the pipe test to determine strength, and the steel scratching test to determine the hardness of the glaze. To decide as to whether ware is satisfactory, one of the articles of a given shipment is broken and the ink applied. If the first piece of ware tested fails to pass same, another piece of the same shipment is broken and in case of failure a third piece is broken. Should all fail, the whole shipment is returned to the manufacturer who must stand all the expenses of the ware broken for the test as well as freight charges, etc. If, however, any of the three pieces successfully passes the ink test, all the expense of the broken pieces tested is borne by the purchaser and the goods accepted. All ware here spoken of is large expensive pieces of plumber's ware.

It is evident that the manufacture of a vast number of these pieces it is not always possible to treat each piece satisfactorily, that some come from the kilns less able to withstand this test than others, and should any of these pieces be chosen for a test of this character a failure may result, while in reality the shipment as a whole would be as good from the standpoint of vitrification and other points of merit as any other shipment which might be accepted.

It was the writer's thought that no authority was nearly so satisfactory to decide the merits of these various tests as the American Ceramic Society. It is important to many manufacturers of this class of ware in Trenton and elsewhere, to have a more satisfactory and practical test to decide the merits of the ware on the points herein mentioned, and to secure better meth-

ods than are now in vogue, since these methods are unreliable and unsatisfactory.

Mr. Stover: In regard to Professor Orton's suggestion that somebody volunteer, I do not believe that Mr. Weelans would require very much persuasion to agree to go into a job of that size without assistance. But as we are both in Trenton, if he will undertake to be chairman of that committee, I will be another one of the committee to help, but I would like to have some suggestions from some of you gentlemen that have done work along that line. Mr. Mayer had in his paper the results of the rattler test and the absorption test and two or three other tests of that kind, and if any others have them and we can get hold of them we can use them. There is a paper on standard tests of paving brick, by Professor Orton. I do not remember what absorption test was finally settled on.

Mr. Orton: The absorption tests were practically thrown out. The specifications of the National Brick Manufacturer's Association make it optional whether absorption tests should be used at all. They pin their faith on an abrasion or impact test, made in the rattler, and think that a ware which will resist that test does not need any endorsement from the absorption test.

Mr. Stover: But many bricks that would pass that test are liable to a very wide variation in absorption.

Mr. Orton: Yes, that is true. One or two papers have been written on that subject some time ago, in which the evidence tended to show that any brick which would pass a rattler test safely would also be safe from the dangers resulting from too much absorption. That is to say, the bricks would not absorb enough water to go to pieces by frost, if they were hard burnt enough to pass the standard rattler test.

Mr. Stover: Did you ever ascertain the maximum amount of water a brick might take without becoming liable to damage by frost?

Mr. Orton: That is a function of the clay. No single percentage can be laid down. That was one reason why the absorption test for paving brick was rejected by the N. B. M. A., because it was found that different clays have an individuality about the matter, and one may stand three or four times as much water as another, when subjected to frost. Some are only safe while they are below two per cent., while others will safely stand six or eight per cent.

Mr. Stover: Did you fix a two per cent. figure?

Mr. Orton: No. I never did, but the two per cent. limit has been in somewhat common use among city engineers and others that test paving brick. Of course you will find some specifying one per cent., and some three per cent., and so on. There is no standard adopted by the American Society for Testing Materials or by the National Brickmakers' Association, specifying how much water a paving brick may take and still be considered good.

Mr. Stover: We can all see how much easier it would be for an absorption test. All they would have to do would be to put a number of bricks in a solution for a given length of time, but when you demand that they pass a rattler test, you have to get a machine. That

is exactly true of the very line of ware Mr. Weelans was talking about. They get a red ink test, and when I tell you that from actual observations of my own I found in one piece of ware after soaking ten days, six one-hundredths of one per cent. on one part of the piece and one and one-half per cent. on the other, you can see what an absolutely queer kind of standard you set, either for the government or for anybody else by the red ink test. There was that difference in the two ends of a sanitary piece not sixteen inches long. That is one of the reasons why I believe that it is a very important thing for this society to handle. If we can fix this standard right we will do a service to everybody in the business. If the rest of you gentlemen who have done work in this line will give us the material to work with, Mr. Weelans and I will try to bring up something here.

(To be continued.)

Answers to Correspondents

Question 88.—I am having some trouble getting my biscuit ware a good white. I am sending a sample of the body. It contains English china and ball clays, flint and spar with cobalt sulphate stain.

Answer.—The dark color is due to specks of dirt. You should look into the working of the slip. The clays are clean, but you might use a little more flint and less spar. Do you ever clean out the agitator?

Question 89.—I am using a clear glaze given in "The Potter's Craft," but I want to stain it gray. I have tried gray underglaze colors, but they turn green.

Answer.—You will probably have to use more than one underglaze color in order to obtain the tint your need. Try a mixture of blue and brown. The trouble arises probably from the fact that the colors you are using are in themselves mixtures part of which can be dissolved by the glaze while part is suspended. The most soluble oxides are those of cobalt manganese and copper, producing blue, brown and green respectively.

Question 90.—In firing matt glazes sometimes they come from the kiln with a dry, harsh feeling. Can you tell me the cause?

Answer.—Without examining a specimen it is difficult to form a theory. There may be more than one cause. Short fire will leave the rough surface or it may be due to a too rapid cooling.

Question 91.—In installing a portable oil-burning kiln will it be sufficient to have a chimney of stove-pipe lined with asbestos?

Answer.—The material of which the chimney is constructed is a matter of small importance except as to cost and repair. The flue should be fully as large as kiln aperture and the draft should be straight, without bends or elbows.



A Japanese porcelain with French decoration

Gathered in Gotham

Being an Account of Some of the New Things on the Market, and Where to Get Them

F. W. Reichenbacher, 25 West Broadway, is showing a pretty hexagonal vase from the Irving Cut Glass Company. The cutting is in thistle design, the panels of the vase alternating between a floral and symmetrical treatment. The vase is made in sizes varying from 8½ to 12½ inches.



E. B. Dickinson, Fifth Avenue Building, Fifth Avenue and Twenty-third Street, is showing a brass line made by the Virden Manufacturing Company of Cleveland, O. The line is described as being beautifully made and finished so well that its good looks will last for ages and can then be refinished for a generation of the future. It has weight and thickness of metal that is necessary to stand the grinding that goes into its polish. It is quite different from any line heretofore shown. Mr. Dickinson is also showing a Corona light cutting on stemware in a poppy design.



The Crown Novelty Company, 1133 Broadway, dealers in mirror plaques, will move to 46 West Broadway, April 30.



Albert R. Marryatt, 32 Park Place, has completely refurnished and remodelled his office and display room. The new arrangement adds greatly to the appearance of the goods being shown. Thirty-one new patterns of Warner-Keffer china are now on view.



John Morgan & Sons, 61 East Ninth Street, are showing a line of art glass domes and portables in a large variety of designs and shapes. Prepared by a

special process, these admit of effects not obtainable in ordinary leaded glass. When lighted, there is a semi-transparent daylight effect, the glass becoming both a reflector and diffuser. A new catalogue in colors is soon to be issued.



Warrin & Son, 49 Wooster Street, have the oldest established decorating shop in the country, having first engaged in business in 1860. They have studied the development in style of decorating during these years and are supplied with a well-trained staff of flower and gold decorative artists, and are, therefore, prepared to decorate china and glass in every way. A specialty is made of hand-painted plates, differing from ordinary styles, and the most of the patterns are distinctive, showing unique conceptions and high-class workmanship. The firm is prepared to match perfectly any overglaze decoration, and by getting in touch with them, the retail dealer may avoid tedious waits for matchings. Their monogram china and glass is of the highest order and being of medium price, is a good side line for the merchant to introduce. Incrusted patterns show a variety of attractive designs.



C. Dorflinger & Sons, 36 Murray Street, are exhibiting a line of vases in the Florida decoration. The glass is first etched and then tinted, the colors being fired on. The vases are in various shapes and the decorative designs include the aster, poppy, pansy, rose, clematis, and dahlia, each in its natural color.



The Eygabroat-Ryon Company, Inc., is showing at

25 Park Place, three new three-pint talsard jugs, in deep star cutting. The pattern is well covered, the handles are cut and there is an absolutely perfect finish. The prices quoted indicate one of the best values yet offered in jugs of this size.



The American Art Glass Company, 403-407 Broome Street, are the sole distributors of the Brilliant Miniature Arc Light. The light is the result of years of study and test, and the illumination produced is equal by test to two one-hundred-watt Tungsten lights, or two of them to more than that of four mantels in the ordinary large arc light. Perfect combustion is obtained. These lights are especially recommended for use under large domes, where a great light is required. They bring out the beautiful effects of art glass in a most pleasing manner and diffuse the light throughout the room.



Graham & Zenger, 40 Murray Street, continue to receive new samples in Theresienthal glassware. A new whisky bottle with gold incrustations and a thistle decoration in natural colors, a reemer in deep crimson glass with gold decoration, and a claret jug with incrustated gold border in scroll design, are among the latest arrivals.



Mendelson Brothers, Incorporated, of Kobe, Japan and San Francisco, Cal., opened Eastern quarters at 46 West Broadway, March 1, and are represented by W. A. and R. E. Swann. The distinctive feature of the Mendelson line is that English, French, Austrian, German and other designs have been placed on a white Japanese porcelain body. There are tea and coffee sets in gold incrustated patterns and two-tone color effects or other articles in stronger shades of garnet or light green. The line is a full one, comprising dinner sets, tea sets, fancy collections and novelties. A plate and tea set is illustrated on page 29.

C. B. & J. Warner, 47 Warren Street, representing the Niagara Cut Glass Company are getting out a new pattern, the Niagara, on a full line of seventy pieces. The pretty panel cutting, together with a new scallop, makes the line distinctively different from anything at present on the market.



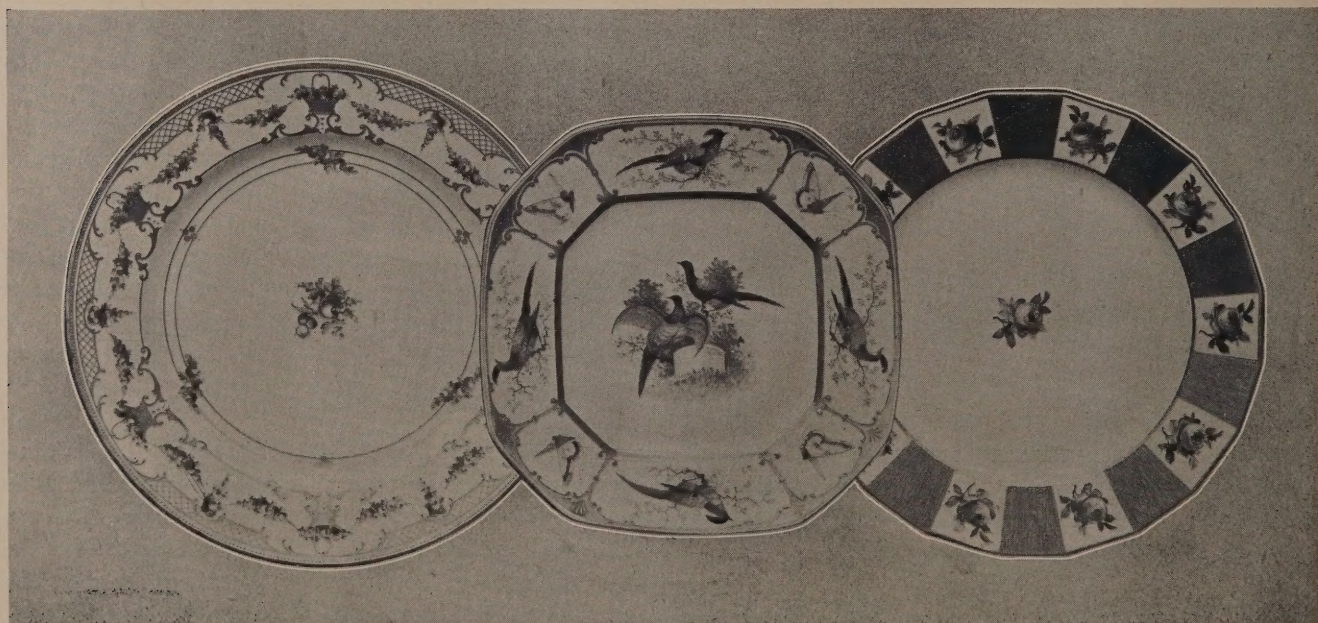
The liquid underglaze colors made by B. F. Drakenfeld & Company, 27 Park Place, are ready for use, and well adapted for china or other clay biscuit. A folder recently issued, thoroughly describes their use and application. Liquid underglaze colors, have been described as supplying the pottery decorator with a palette that is at once fascinating and simple. They are cleanly, they need no special preparation or grinding; they demand no particular technical knowledge, and can be applied to any kind of biscuit or clay wares. It is impossible to shade in these colors as they dry perfectly flat and even. If an attempt is made to graduate the tone from dark to light, or light to dark, it will be found that when fired the graduation is imperceptible, and the surface will show level and even.



Paul Joseph will move from his present quarters at 55 Park Place to the building recently constructed on the southwest corner of West Broadway and Park Place on or before May 1. Mr. Joseph will occupy two floors. Three new shapes in short-stem flower vases from the Duncan and Miller line are being shown. The principal distinction in shape is in the crimp, roll and plain top.



W. R. Demorest & Company, 46 Murray Street, is showing a full line of samples in pressed glass from the Westmoreland Specialty Company in the Keystone pattern. This is a Colonial line with the introduction of a floral effect. The same line with a white etched effect has been popular.



Collection of plates—illustrating various styles of decoration

GLASS AND ITS PROPERTIES

(Continued from page 10.)

for innumerable uses, shielding the dial of the mariner's chronometer and as well that of the locomotive engineer, and it can be made into heavy pipes for the conveyance of water in cities. Its comparative insensibility to wide fluctuations in temperature makes it especially valuable for shielding instruments of precision and of science, as, for instance, the dial of a watch or the compass of the mariner or the steam boiler; and, because of its transparency, it is unequalled for such uses.

From a lecture on "Three Centuries of Glass," delivered by J. I. Arbogast, of Pittsburg, Pa., at the Carnegie Technical School.

A Mineral Painting on Glass



The smaller illustration represents the photograph from which the painting on glass was taken—note the striking resemblance.

A PAINTING on glass, by W. E. Dieters, chief artist for the New Method Art Glass Company, of Pittsburg, Pa., is commanding no little attention, both because of its novelty and the cleverness of execution. In so far as is known, there is no example or record showing that anything just like it has ever been done before. The painting was executed on a piece of specially imported glass no thicker than ordinary window glass. It is of Mrs. Margaret Donovan, mother of Joseph D. Donovan, of the New Method Company, and is taken from a small photograph. To appreciate the difficulty of the work one must have some little insight into the history and technique of the art of painting on glass.

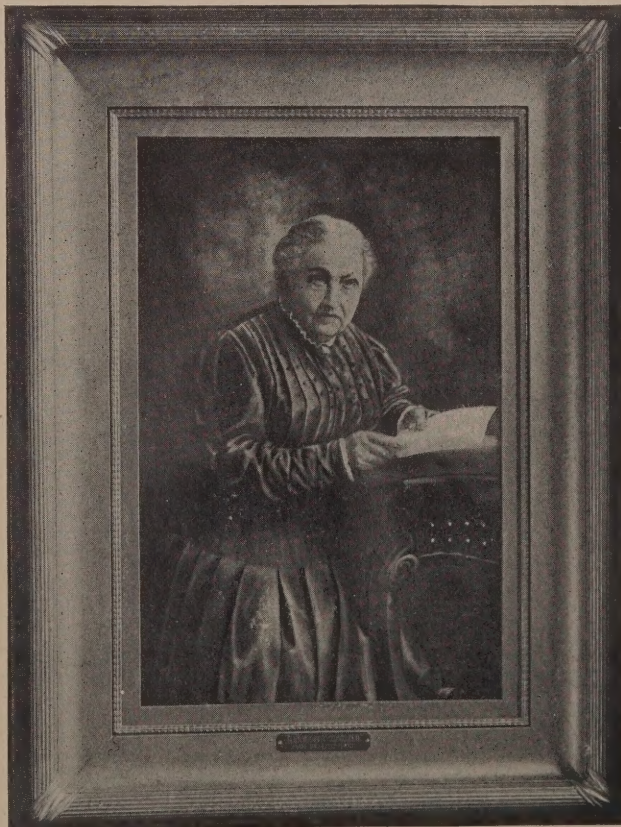
The manufacture of colored glass, which is the basis of the beautiful and interesting art of glass painting, originated at a period of remote antiquity, and the use of enamels to vary or ornament its surface, was known to the ancient Egyptians. One of the oldest specimens of painted glass now existing is an eleventh century church window at Neuwiller, in Alsace, representing St. Timothy. Rudely designed, but with a rich ornamented border, the figure demonstrates that the artist was not unfamiliar with his work. It was not until the thirteenth century, the age of the revival of art, that glass painting attained its first great development. Notwithstanding the French claim to the discovery of the process of painting upon mosaic windows of colored glass, it is believed that the art radiated from Italy, together with others during the Renaissance period. Italian painted glass has occupied a high position at

all periods of its history, the designs frequently being made by the most prominent of artists. Germany likewise had its eminent artists, and France brought forth Bernard Palissy. The art continued its development until nearly the first half of the sixteenth century. Later much less colored glass came to be used, a considerable change of taste taking place in this as in other arts.

The most ancient methods of glass painting are in most respects the same as are now employed. The glass used was either pot metal or coated. From a full sized working drawing, mosaics of glass of the proper color were cut and made ready for the artist. It was painted with one color or several shades of the same color and then burned to fix the enamel thereon with its flux. Considerable experience is needed to determine when the glass is sufficiently burned to fix its enamel. The numerous pieces of mosaic are then united into panels of a given size by means of ribbons of grooved lead.

The art is regulated by many conventions distinguishing it from painting on opaque surfaces. The features and accessories are drawn with sharp black lines in a way very different from the representation of such details in a picture. The highest lights are the pure color of the glass, the deepest shadows are solid black produced by laying on the enamel thickly, exactly the reverse of the system then used in painting pictures in which the shadows were the local colors and the light white. Later the lights, instead of being white, were painted in appropriate shades of the local color and the shadows were graduated into black in their deepest parts, the change suggested no doubt by glass painting.

The painter on canvas has his model before him and transfers the desired color from the palette to the pic-



ture. If the effect is unsatisfactory, it may be re-touched and harmonized. With the exception of a slight change due to drying, there is but little difference between the color when applied and when completed. In other words, the artist may watch his work step by step with the resulting effects. In painting on glass, an element of uncertainty is introduced in that the artist must await the work of the fire before seeing the result of his effort. With the early glass painter, even this was comparatively simple, in that only one color, or shades of that color, was applied to a single panel and for one color there could be but one result in the burning. It should not be difficult to determine this, or if the resulting color is unsatisfactory, only a small section of the whole painting is affected and this may readily be replaced.

This is not true, however, of the Dieters masterpiece. The work is a free-hand painting. Each tone color and tint was placed blindly, the final result depending upon the action of the fire. It was necessary for the artist to foresee the outcome of each application of the brush. The painting completed, the glass was fired twice at a heat varying from 2500 to 3000 degrees Fahrenheit. How well the artist succeeded in reproducing the original, may be seen by comparing the accompanying illustrations. The smaller is from the original photograph and the larger from the completed painting.

The Kaiser As a Tile Maker

The Emperor's success as a manufacturer of glazed tile on his estate at Kadinen has been so marked that he has found it necessary to have the plant enlarged. The work on the additional equipment is now nearly completed, and will go into operation early in April. The stations of a new line of the Berlin Underground Railway, completed several years ago, are ornamented with tile from the Emperor's yard.

Removals

Bauscher Brothers are now located in their new quarters at 52 East Twenty-first Street, having removed there from 53 Park Place.

The French China Company, now located at 66 West Broadway, will move to the Fifth Avenue Building during the latter part of April. Thomas Edge, of the same address, will occupy the quarters vacated by them.

The Dohrmann Commercial Company, now in Room 53, 25 West Broadway, will move into Room 36.

The Armstrong Cork Company, 57 Murray Street, will move to the Terminal Building, 50 Church Street, about May 1. Warehouses will be continued in Brooklyn as heretofore.

Froeber & Vollrath, 50 Warren Street, will move to their new location, 57 Murray Street, before May 1.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
Vice-President, Marshall W. Gleason, Pittsburg, Pa.
Vice-President, Arthur J. Bennett, Pittsburg, Pa.
Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, E. M. Knowles, East Liverpool, O.
First Vice-President, William Burgess, Trenton, N. J.
Sect'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY.

President, Charles Weelans, Trenton, N. J.
Vice-President, Lawrence E. Barringer, Schenectady, N. Y.
Secretary, Edward Orton, Jr., Columbus, O.
Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
First Vice-President, John J. Miller.
Second Vice-President, L. S. Hinman.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, T. J. Duffy, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Thomas J. Humphrey, Trenton, N. J.
Secretary-Treasurer, Ed. Menge, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION.

President, R. E. L. Wells, New York.
Vice-President, E. M. Uniack, Jr., New York.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, H. L. Dixon.
Second Vice-President, W. J. Patterson.
Secretary, J. G. Kaufman.
Treasurer, Robert West.

ADVERTISERS' DIRECTORY

	PAGE
American Art Glass Co.....	6
Apelt, Charles	34
Bauscher Bros.....	33
Cawthra, T. A., & Co.....	39
Central Glass Works.....	5
Cox & Lafferty.....	7, 34
Drakenfeld, B. F., & Co.....	42
Duncan & Miller Glass Co.....	36
Empire Cut Glass Co.....	36
Eygabroat-Ryon Co., Inc.....	34
Fostoria Glass Co.....	4
Hanovia Chemical & Mfg. Co.....	Third Cover
Harshaw, Fuller & Goodwin.....	Third Cover
Harvey, I. R.....	33
Haviland & Co.....	3
Haviland, Theo., & Co.....	Back Cover
Hinde & Dauch Paper Co.....	41
Huott Publishing Co.....	36, 40, Third Cover
Irons, Joseph.....	Front Cover
Irving Cut Glass Co.....	38
Keramic Studio Pub. Co.....	33
Kupper, Herman C.....	Second Cover
Langhill Commercial Photo Co.....	41
Libbey Glass Co.....	Second Cover
Lynch Co., George C.....	38
McCoy, Nelson, Sanitary & Stoneware Co.....	33
Mason Color & Chemical Co.....	42
Michigan Cut Glass Co.....	5
Mitchell Grindstone Works.....	33
Nelson, John A.....	37
New Method Art Glass Co.....	7
Ohio China Co.....	37
Oriental Glass Co.....	36
Paper Maker's Chemical Co.....	41
Penna. Salt Mfg. Co.....	40

Pittsburgh Lamp, Brass & Glass Co.....	35
Porcelaines, G. D. A.....	39
Rawsthorne, R.....	33
Remington Typewriter Co.....	40
Reusche, L., & Co.....	42
Rohrbeck, J. E.....	37
Roessler & Hasslacher Chemical Co.....	42
Shenango Pottery Co.....	36
Stadler Photograph Co.....	41
State College of Ceramics.....	41
Stillman Safety Lamp Co.....	37
Time and Energy Co.....	40
Venon, J. H.....	39
Warrin & Son.....	36
Weller, S. A.....	38
Wengers, Ltd.....	Third Cover
Wiarda, John C., & Co.....	Third Cover

W A N T E D

Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass.
If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

Keramic Studio

A MONTHLY MAGAZINE for the
CHINA PAINTER and POTTER

Is the best advertising
medium for

Dealer in White China

Send for our catalogue and carry our publication
in stock—it will help your sale of white china!

KERAMIC STUDIO PUB. CO.
108 PEARL STREET SYRACUSE, N. Y.

Majolica Art Pottery

MANUFACTURED BY

DELPHIN MASSIER, FRANCE

For ornament and utility. Resplendent colors.
Unapproached models. All styles and types.
Great variety.

Sole representatives United States, etc.

BAUSCHER BROS.

NEW YORK

52 EAST TWENTY-FIRST STREET



Tas. Mitchell
1810

CENTENNIAL

Wilson Mitchell
1910

Mitchell Grindstone Works

605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.

GLASS CUTTERS' STONES

Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

The Nelson McCoy Sanitary and Stoneware Co.

Staple stoneware is our specialty. All kinds of jugs, jars,
churns, milk and dairy vessels. Write us for prices.

The Nelson McCoy Sanitary
and Stoneware Company

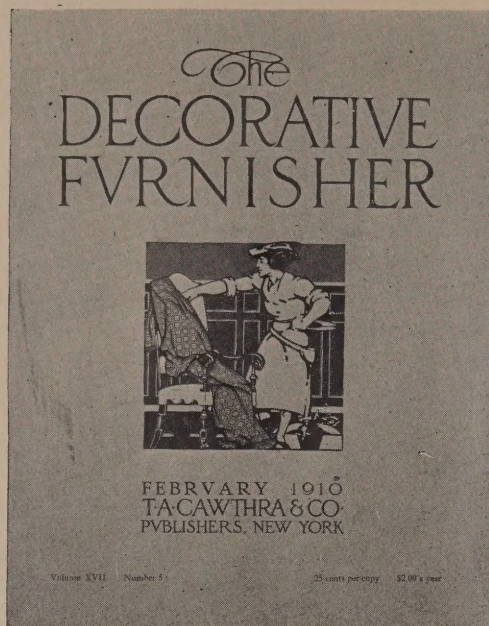
ROSEVILLE,

OHIO



Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggar
Punches, Saggar Dressers, Packing Paddles, Saggar Clay Cutters.
I. R. HARVEY Beaver Falls, Pa

Please Mention POTTERY AND GLASS When Writing Advertisers



IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, \$2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: :: New York



DO YOU KNOW Armadillo Baskets

THEY ARE THE MOST UNIQUE AND BEST
SELLING NOVELTY EVER PRODUCED

Fashioned with ingenious skill from the armor-like shell of that curious animal of Old Mexico, the Armadillo; they are at once the oddest, prettiest and most sought-for flower baskets ever shown.

Also made with bright colored silk lining, a beautiful work basket. Get this novelty, show it to your customers, and it will not only sell itself but make much other trade for you.

SATISFACTION GUARANTEED
DESCRIPTIVE BOOKLET FREE



ORDER TODAY.

CHARLES APELT

Dealer in Texas and Mexican Curiosities.

Comfort - - - TEXAS

(The home of the Armadillo)



These three handsome 3-pint Jugs, first class in every respect, full finished and well cut . . Each **\$2.00**

15 to the barrel

E Y G A B R O A D T - R Y O N C O . , I n c .

SEND ALL ORDERS TO

COX & LAFFERTY, 25 Park Place, New York City

The Duncan & Miller Glass Co.

WASHINGTON, PA.



Our No. 72 8" Compote, Shallow.

Manufacturers of...

Fine Table Glassware

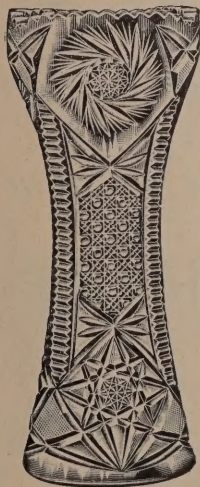
New Goods are Now to be Seen at Our Salesrooms.

PAUL JOSEPH, 55 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Bldg., Phila.

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston

MARSH & KIDD CO., 617 Mission St., San Francisco

Quality

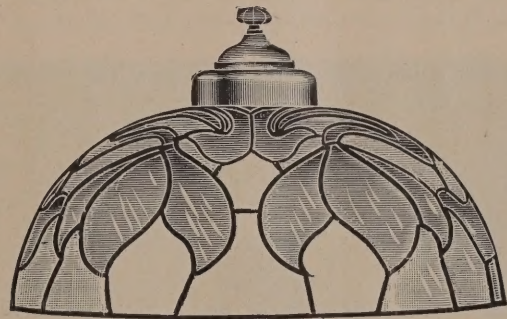


WRITE FOR PRICES

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.

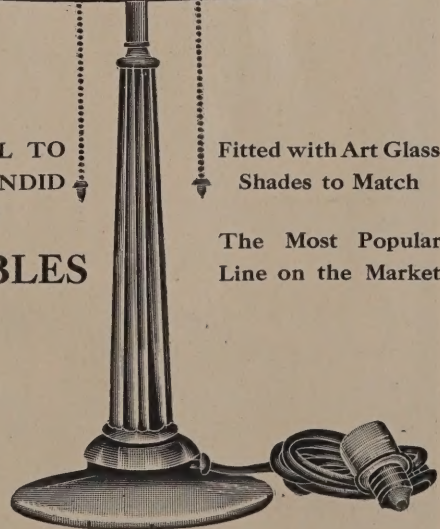


DO NOT FAIL TO
SEE OUR SPLENDID
LINE OF

PORTABLES

Fitted with Art Glass
Shades to Match

The Most Popular
Line on the Market



PITTSBURGH LAMP, BRASS & GLASS CO.
PITTSBURGH - - - PENNSYLVANIA

ARE YOU A SUBSCRIBER?

If you are not, fill in the following blank and mail it to us.

SUBSCRIPTION BLANK.

Huott Publishing Co.,
395 Fourth Avenue,
N. Y. City.

_____ 1910.

Enclosed find \$2.00 for one year's subscription to Pottery and Glass, the only Monthly Magazine in its field.

Name _____

Street & Number _____

City & State _____

Monograms Crests etc.



We have unequalled facilities for decorating monograms on china & glass, & stock a very complete line of French china & Bohemian glass for special order work—Engraved gold borders on china & glass.

Warrin & Son

49 Monster St., N. Y.

PRICES AND SAMPLES FOR THE ASKING

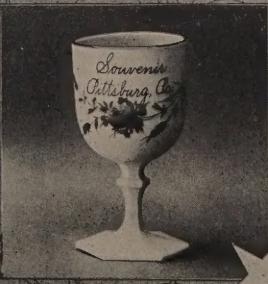
Ruby-Gold and Gold



ORIGINATORS
IN AMERICA
Of

ORIENTAL GLASS

Decorated
Ivory
and
Opal



*Souvenir—Assortment
lettered any place
or resort—any place*

THE ORIENTAL GLASS CO.
50, 8TH & SARAH STS. PITTSBURG PA.

Hotel China

*No Finer Underglazed
Decorated Ware
Made in America*

Our Roll Edge

THICK and HALF THICK
ARE ALL

Standard Sizes

SHENANGO
POTTERY COMPANY
NEWCASTLE, PENN.



Cut Glass

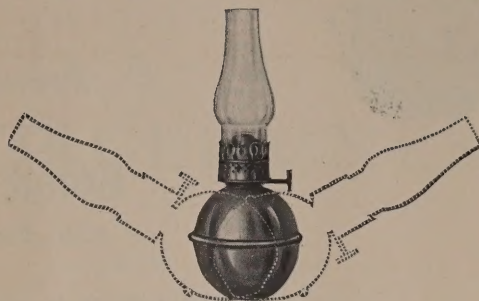
A COMPLETE popular priced line of trade winners that sell.

We want your duplicate orders. That is why our low priced line is finished up to the highest standard. Also the better grades at attractive prices.

John A. Nelson

Cut Glass Mfg.

320 DRIGGS AVENUE
BROOKLYN, N. Y.



"Roly Poly" Night Lamp—If upset, uprights itself

SOMEBODY

is going to do a good business in your town featuring safety lamps, and it might as well be you. The Stillman safety lamp is a ready seller, a good profit-getter, and thoroughly practical and scientific in its construction. It is odorless, burns with a bright flame, cannot explode and goes out if dropped. It is built in a dozen different attractive shapes and made in several metals and finishes.

The Stillman safety device has not been confined to lamps alone; it is successfully employed in several designs and varieties of cooking oil stoves and oil heaters, all of which are absolutely non-explosive and odorless.

Full particulars regarding all styles of Stillman oil lamps and heaters will be sent upon request, together with prices and testimonials from satisfied dealers and fire underwriters who have thoroughly inspected the patent. *Now is your Opportunity.*

STILLMAN SAFETY LAMP CO.
68 MURRAY STREET NEW YORK



Introducing

Albian Onyx Pedestals

Manufactured by

John E. Rohrbeck
24 Downing St.
NEW YORK

*Our Lines of Mirror Plateaus
are Stronger than ever*

Catalogues

Sent on

Request



Ohio

¶ Our new plain dinner service, light in weight and absolutely white in color.



¶ It is charmingly decorated with a scroll pattern and edged with a single band of gold.



¶ We offer 19 patterns, all new and up-to-date, at prices that will permit of your making a good profit.

The
Ohio China Co.
EAST PALESTINE, OHIO



SOLE PRODUCERS OF
"FIRE BRONZE"
 SPRING LINE NOW READY
 —1911—

George E. Lynch Company

333 Fourth Avenue, New York

Manufacturers of

REPRODUCTIONS OF CLASSIC
 GOLD AND MAHOGANY MIRRORS
 CARVED WOOD ELECTRIC LAMPS
 TORCHERES, SCONCES, ETC.
 ARTISTIC LAMP SHADES

REPOUSSE AND PLAIN HAMMERED
 BRASS AND COPPER NOVELTIES
 JARDINIERES, CANDLESTICKS,
 WOOD BOXES, ETC.
 FIRE BRONZE



CLASSIC MAHOGANY FURNITURE

TEA TABLES, TRAYS, WORK TABLES, ETC.

FACTORY, NEWARK, N. J.



WE want you to have enough
 interest in the

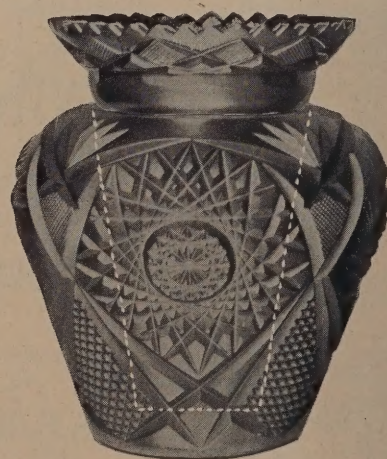
**WELLER
 POTTERY**

to have our salesman show you
 samples. We are sure you will
 be convinced of our leadership.

*Everything new that's good
 is to be found in our line*

S. A. WELLER
 ZANESVILLE, OHIO

New York display - - - - - 57 Park Place
 Boston display - - - - - 144 Congress Street
 Chicago display 42 Madison St., Room No. 510 Heyworth Bldg.



TWO-PIECE FLOWER VASE

Cut Glass Reliability

is essential and important. To know the goods
 you buy today will open up like those you bought
 last month or last year and will continue to do
 so indefinitely, is a factor not to be overestimated.
 The Irving is a reliable line. Ask anyone who
 carries it—try it yourself. Send for catalog.

IRVING CUT GLASS CO.,
 25 WEST BROADWAY

Factory and Main Office, Honesdale, Pa.

J. H. Venon

43 to 51 West 4th Street
NEW YORK

Sole Agencies for North America

China

MARTIN, - Limoges, France
KORNILOW, - St. Petersburg, Russia
ROYAL GUSTAFSBERG,
Stockholm, Sweden
DRESDNER CHINA, - - Dresden

Glassware

KOSTA CRYSTAL - Kosta, Sweden

ENTIRELY NEW FRENCH CHINA
OPEN STOCKS and SERVICE PLATES

New line of etchings on Stemware in
Swedish glass at very reasonable prices

Inspection of these lines is invited

G. D. A. PORCELAINES

OLDEST AND BEST
Factory Founded in 1797

MARQUES DE FABRIQUE

ON WHITEWARE



ON DECORATED



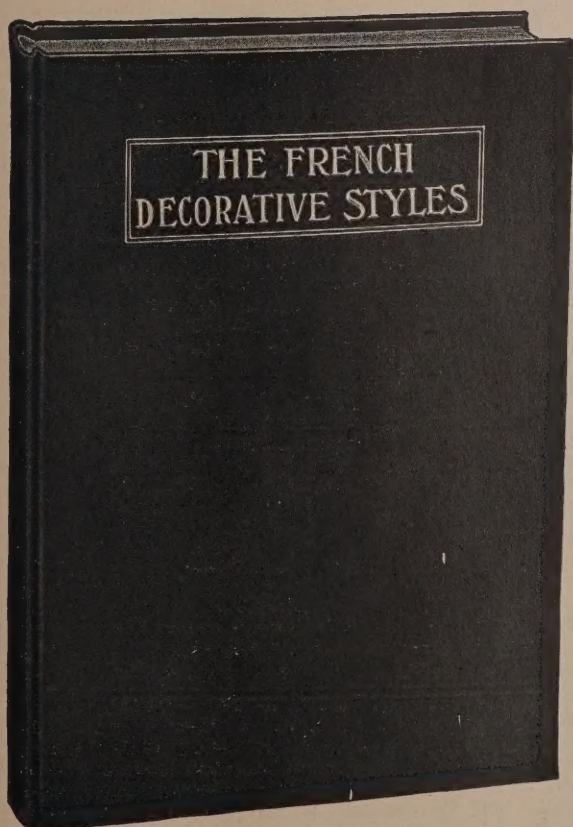
OR



Factory and Main Office
LIMOGES, FRANCE

Porcelaines GDA

New York Office,
29 BARCLAY STREET



One Volume 9½ x 12 inches, \$2.00 Postpaid.
Fully Illustrated, Cloth Binding.

THE FRENCH DECORATIVE STYLES

FROM THE EARLIEST TIMES
TO THE PRESENT DAY : :

A Practical Handbook For

DECORATORS, BUYERS, FURNITURE AND
UPHOLSTERY DEALERS AND ALL OTHERS
INTERESTED IN DECORATION AND DECO-
RATIVE GOODS—

No other book so fully explains what every one
should know about the French decorative styles that
are now so popular in this country. The illustrations
are excellent, and the reading matter is bright and in-
teresting.

CONTENTS:

The French Romanesque.	Louis XIV or Quatorze.
The Gothic.	The Regency Style.
The Early French Renais- sance.	Louis XV or Quinze, Rococo.
The Middle French Renais- sance.	Louis XVI or Seize.
Henri Quatre Style.	The Directoire.
Louis XIII or Treize.	The Empire.
	Nineteenth Century Styles.
	L'Art Nouveau.

Also a Condensed Reference Table of the French Styles.

T. A. CAWTHRA & CO.

PUBLISHERS

395 Fourth Avenue - New York

All Recent Typewriter Progress is Remington Progress



The *first* column selector.

The *first* built-in decimal tabulator.

The *first* key-set tabulator.

The *first* adding and subtracting typewriter.

Remington-Wahl
Adding and Subtracting Typewriter
Visible Writing and Adding

All these are recent developments of the

REMINGTON

Remington Typewriter Company
(Incorporated)
New York and Everywhere

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel Ware

Penna. Salt Mfg. Co. —SOLE—
IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

POTTERS MARKS

Turn, turn my wheel.

All things must change
To something new.

THE Time and Energy Company's new catalogue of original designs for pottery decoration is the latest thing out. Write to them for a copy.

THE TIME AND ENERGY COMPANY
Manufacturers and Designers of
ARTISTIC RUBBER DIES

128 South Clark Street

CHICAGO

BOOKS

Some Practical Books That Will Help You and Your Business

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price \$2.50. Postage 19 cents extra.

THE CERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price \$12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price \$5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price \$2.50. Postage 16 cents extra.

WEDGWOOD AND HIS IMITATORS. By N. Hudson Moore. Gives many characteristics of the ware produced by the famous master. Shows his process of manufacture and offers many interesting facts about the history of the handicraft. Forty-nine half-tone engravings from photographs. Bound in cloth. Price \$1.00. Postage 9 cents extra.

THE POTTER'S CRAFT. By Prof. C. F. Binns. An enlightening treatise on the ceramic art; prepared for the instruction of the practical potter; contains many working half tone and line illustrations and formulæ. A very helpful work indeed. Bound in cloth. Price \$2.00. Postage 8 cents extra.

ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price \$2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price \$15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HOUTT PUBLISHING CO., 395 Fourth Ave., N. Y.



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

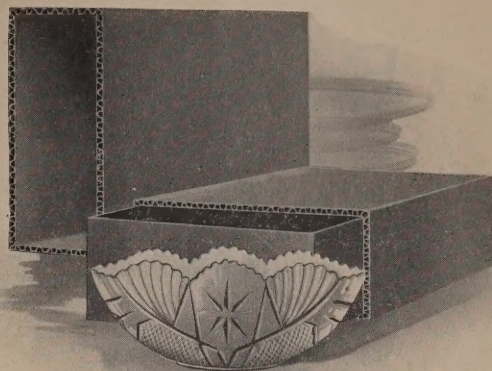
PAPER MAKERS' CHEMICAL CO.

Sole Agents for

V. C. B. and other grades
of English China Clays
FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays



**THE H. & D. CORRUGATED
BOX** makes an ideal package for
cut glass and all fragile articles. A perfect
resilient package, therefore no severe con-
cussion can possibly come to the contents.

Your trade will appreciate their goods
packed in this way. A complete absence
of litter in unpacking.

Write for our catalogue "How to
Pack It."

The Hinde & Dauch Paper Co.
SANDUSKY, OHIO

Write for Catalog

STATE COLLEGE OF CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, Director

PHOTOGRAPHS
STADLER
PHOTOGRAPHING
COMPANY
INCORPORATED **ART AND**
COMMERCIAL WORK

A.H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H.D. WILLIS, Secy. & Treas.

CHICAGO
1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK
67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the
work of sampling by picture. The PHOTO-
GRAPH, unquestionably the truest illustra-
tion, has been the nucleus of our effort. Its
application to the China, Glass, Pottery and
Brass lines has proven most successful. Two
equally well equipped plants. We solicit your
patronage for the one most convenient for you.

LANGILL COMMERCIAL PHOTOGRAPH CO.

236 WEST 41ST STREET, NEW YORK CITY

We photograph anything and everything that can be photographed—at your place or our studio—any-
where in or out of Manhattan—we cover the line in all its branches. In and out of doors. Send for
our new revised price list, which makes photography practical for business purposes.
Our half-tones and all descriptions of plates for printing are superior because we make the photographs.
Let us estimate on your next order.

'PHONE, 7384 BRYANT

ESTABLISHED 1886

LANGILL COMMERCIAL PHOTOGRAPH CO.

Please Mention POTTERY AND GLASS When Writing Advertisers

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors**Materials for Decorating China, Glass and Enameled Ware****Oxides and Chemicals**East Liverpool Office, First National Bank Building
C. N. MUESSIG**27 Park Place, NEW YORK****MASON COLOR AND CHEMICAL CO.**

MANUFACTURERS OF

Underglaze and Enamel
Colors for China

TRADE MARK

Earthenware and Glass
Oxides for Enamelers

OFFICE AND WORKS

220-222 Walnut Street

ESTABLISHED 1842

East Liverpool, Ohio, U. S. A.

Ornamental Rubber Stampsfor decorating China, Glass, Enameled Ware, &c.
Thousands of the most attractive designs consisting of floral, conventional, coat of arms, monograms, crests, &c. Write for copy.**"ELARCO" PENCILS**

for marking on China and Glass

\$1.20 per dozen



CUT BETWEEN HOLES AND UNWIND.

SELF CENTERING BANDING WHEELS

EASY TO OPERATE AND PERFECT IN ADJUSTMENT

SILVER—For deposit work—ready for CHINA and GLASS.
Especially made and adapted for American GLASS.

ROMAN GOLD—For STEMWARE

L. REUSCHE & CO.

COLORS AND MATERIALS FOR CHINA AND GLASS

12 Barclay St., New York
OXIDES AND CHEMICALSFACSIMILE
OF LABEL**Liquid Bright Gold****ENAMEL**
(ON GLAZE)**COLORS** UNDERGLAZE

Liquid Lustre Colors for China and Glass

Oxide of Cobalt, Boracic Acid and other chemicals used in Pottery and Glass Industries.**The Roessler & Hasslacher Chemical Co.**

H. W. SMITH, Representative, East Liverpool, Ohio

MAIN OFFICE } 100 William St., New York

Please Mention POTTERY AND GLASS When Writing Advertisers